

# THE RCM MAGAZINE



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# THE R.C.M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS  
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC  
AND OFFICIAL ORGAN OF THE R.C.M UNION



*"The Letter killeth, but the Spirit giveth Life"*

VOLUME XXXV. No. 3

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# THE R.C.M MAGAZINE

VOLUME XXXV.

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## EDITORIAL

WHEN the contents of the Magazine were planned by the Committee last summer there was still hope that Peace might be saved. The hope was shattered at the beginning of September and with it many of the rich and wide musical activities of which this number is a conspectus. If for that reason alone it seemed right to print the record as it stood. "What has been, even the gods themselves cannot take away," as Sir Hubert Parry used to say to us.

But there is more to it than that. The record is a tacit affirmation of survival and continuity. Twenty-five years ago there was also a great War. At its onset we felt indeed as if "the heavens were falling." Yet College survived and what it stands for. It suffered, it is true, as did much else, but always "the spirit that giveth life" remained. Our present Director's Address delivered on 19th September and printed here is its most recent manifestation.

College is to carry on, he tells us. So, too, will the Union and Magazine if Collegians will support them as they have always done. During those bitter years from 1914 to 1918 the Union and Magazine were the constant link between the College, Collegians, their music, and each other. The Magazine—wearing strange coloured covers because of the paper shortage—took news of friends to other friends on battlefields over half the world; to France, Italy, Russia, Turkey, Palestine, Mesopotamia, Africa; took it to ships bombarding the Belgian coast, to armoured car columns, to camps at Salonika, to ambulance trains and hospitals abroad, to hospitals at home. It was, in fact, a sort of big family newsletter.

It is that sort of service which the Magazine would like to give again to its readers, though please Heaven this War may be shorter and less widespread than the last. Yet even on its first day this one touched College nearly. Mrs. Cass-Beggs, whom many Collegians will recollect as the charming and much-liked student Barbara Cass, was in the *Athenia* with her husband and child when the liner was torpedoed by a German submarine. They were all three saved, but not together, and our deep sympathy goes out to them in their terrible experience.

Already many Collegians "are doing their bit." The Magazine intends to print a list of names of all **Collegians on Active Service** together with the names of the units in which they are serving, just as it did in the last War, irrespective of whether they are members of the Union or not. In the short time since 3rd September it has not been possible to secure enough infor-



mation to include a representative list in this issue. It will appear in the next number of the Magazine. To this end all Collegians are asked most earnestly to co-operate in making the list complete by sending the requisite particulars of their names and those of the services to which they are attached to the Editor of the R.C.M. Magazine at the Royal College of Music as rapidly as possible.

### DIRECTOR'S ADDRESS

CHRISTMAS TERM, 19TH SEPTEMBER, 1939

**W**HAT I have to say this morning is addressed not only to you, but also to those Old Collegians who will read this speech in the R.C.M. Magazine. All of them want to know what we are doing in these exceptional times. Since I became Director the world has been in a permanent state of crisis, but we have never wavered from the view that so far as, and so long as, we are allowed to pursue our particular vocations, we must do so with all the talent and all the industry we can command.

The war which has now descended on us may be long and ruinous, but the world will survive it, and if life as we conceive it is to be worth living at all, there must still be room in it for the things of the mind and spirit, and for the cleansing beauty of the arts. It is true that we must put first things first, and whatever task we are called upon to perform, for the preservation of our society and our social and national ideals, we must accept it unflinchingly, and bear our share of the public burden by service without limit. But until we are called to other duties, we may and should, I think, continue to fit ourselves for that vocation we here have chosen.

Twenty-five years ago, there broke on our nation, and on our College, what we still know as the Great War. You present students know of it only as history. We who were part of it are conscious of many differences between that outbreak and this. In the first place there was, twenty-five years ago, almost complete ignorance of what modern war means, and a large and bewildered minority was slow to understand the issues and implications which were involved in so vast a struggle. We began with the motto "Business as usual." For a time all the normal customs and activities of our nation went on. Many thousands of the more active spirits joined one or other of the fighting services immediately, and that flow of recruits swelled in volume until it gradually changed the whole structure of our society. It was not until 1916 that conscription was systematically applied to us all and the tragic waste and confusion of haphazard recruiting all too tardily cured.

To-day there is not a voice to be heard which doubts the justice of our aims, and very few indeed who take any fundamental excep-

tion to the devotion of all our resources to bringing these aims to a worthy end, whatever the cost, and whatever the sacrifice. We all know only too well what war means now. Yet that knowledge seems to fortify rather than weaken the resolve of man not to be cowed, not to be enslaved. We demand a world in which faith, and intelligence, and beauty, can live, and men are again ready to die rather than forswear these things.

It is this knowledge of twenty-five years past, and this resolve not to see the world enslaved by brute force, which has formed our present will, and our present method of national organisation. To-day we begin with a nation enrolled. When our turn comes we shall be told where our duty lies and sent to do it. We are not left in any dilemma of doubt. The Government has made it quite clear that the education of the nation must go on, in every field, and that the young must be fitted for normal life before they are torn away, if they must be, to fight for and save the state.

We here, therefore, are to continue and complete our studies. If and when those studies must give way to a deeper call, we shall be summoned, and we shall obey. Meanwhile let us work as hard as we can. If there is other work you can do to help the nation, you will do it. Here and now you will be musicians, developing your talents for the service and healing of the nation's corporate mind and heart, and carrying the torch of beauty into what we hope may yet be a saner and better world.

It is no secret that our example here, in trying to continue our work as normally as possible, has led some other institutions, which had decided to close, to reconsider the position and re-open. I am sure this policy is right, and the response to it has been better than I had dared to hope. We have over a third of our normal numbers already, and we are growing daily, and when you remember how large a proportion of our students live far from London, these are most encouraging facts. All our normal studies and classes will go on. We shall have at least one full orchestra, and possibly the framework of a second. Some of our clerical staff are serving. So are some of our professors. Others have duties and live too far away to come. We have had to extemporize new time tables and new allotments of work. I ask you all to accept without question the arrangements that have been made for you. They have been decided carefully and deliberately.

And now I want to say a few things about our internal arrangements. Lessons, orchestra, harmony and aural classes are on your time tables. History, Appreciation and other lectures are not. For these lectures you must enrol yourselves on the notice boards. Ensemble classes will be organized as soon as possible.

The Parry Room is closed. The Donaldson museum is furnished for quiet study. You may smoke in *both* the common rooms upstairs. Lessons will begin at 9, classes from 9.30. I know how difficult it is at present to find trains and 'buses, but do your best



to be punctual. All work must stop at 4 p.m., and the building must be cleared by 4.15 p.m. This is to avoid lighting and help the staff, who have to get home as well as you.

For the present we are concentrating most of our work on to three days. We shall expand as we have to, but it will be easier to organize ourselves if we do as much as possible on as few days as possible.

The offices have been moved down to the ground floor, near the library. This will save time and trouble, but don't worry Mr. Hare or Mr. Stammers with unnecessary details. If anything is seriously inconvenient for you, they will do their best to remedy it, but make their work as easy as you can.

The first orchestra will meet on Thursdays at 1.30. I mean 1.30 strictly. You are to be on the platform and tuned at 1.30, not standing about or rushing in. We shall rehearse till 3.30 and you can then get tea before you leave. Dr. Sargent and Mr. Lambert are both away, and I shall take the orchestra myself for the first few weeks.

I can say nothing yet about concerts, but if we find it possible we shall arrange something on suitable afternoons.

A word about A.R.P. The first difficulty is gas-masks. You must have them, and you must not leave them about. They will not be accepted in the cloak rooms. And see that your name is clearly written on the outside of the case.

Air-raid warnings will be communicated throughout the building by the clerical staff. You should then come down to the basement or sub-basement, where chairs are provided in the corridors. The Head A.R.P. Warden for this district has seen our basements and approved them. They may be used as public shelters too, for a limited number of people.

You will find the corridors redecorated, and even the garden has been prepared for planting. In spite of the war, I do not regret that these improvements, and the other new amenities, have been carried out. Indeed I am glad we have got them done just in time. Life is going to be strange in many ways. It will be anxious, it may be dangerous, but we shall not lose anything, either in work or confidence, by having a clean and convenient building to live in. See that it remains as clean, as orderly, and as cheerful as you can make it.



## HOW THE OPERAS ARE PREPARED AT GLYNDEBOURNE

By MONA BENSON

THE unique value of Glyndebourne is not that it is the product of one mind, but rather that it is an ideal conceived by several minds working together, and carried out without any of the obstacles usually attendant on operatic enterprise. It is characteristic that the financier of Glyndebourne was also the architect and that according to experts the acoustics of the Opera House are perfect. And this same Maecenas had the vision to choose, as his associates in the work, those two giants of music and drama, Dr. Fritz Busch and Professor Carl Ebert.

Both these men believe in the supreme importance of rehearsal, and at Glyndebourne, as perhaps nowhere else in the world, there is to be seen that balance and unity of purpose which is the result of a team of good artists adequately rehearsed. Then too the intensity which is sustained throughout the performances at Glyndebourne is only possible because the technique of that intensity has been steadily built up. I have, for example, heard Pamina in "The Magic Flute" play through the suicide scene with the three boys four times on end, and each time this most exhausting scene acquired greater intensity of expression. Rehearsals at Glyndebourne are essentially constructive; one can no more think of the work growing stale by the progressive stages of this process than one can imagine the work of building a cathedral spire growing stale because it involves placing one stone upon another.

Throughout the whole edifice from the foundations up there is the guidance and supervision of the two artistic directors. Every detail in this building is of the utmost importance, and every single worker, no matter how humble, is respected as an individual artist, whose particular bit of work is vital for the perfection of the whole.

In the preparation of a new opera the principals and chorus arrive at Glyndebourne at much the same time—four to five weeks before the first performance. At the beginning the rehearsals are confined to a study of the music, of course without orchestra. Each principal receives individual coaching in his or her part under the supervision of the directors. Each phrase, each note, each nuance is carefully rehearsed with an experienced repetitor. Not only the arias and solo numbers, but each part of the ensembles is separately studied. The artist's own ideas are respected, but if necessary modified, so as to preserve the balance of the whole. Then follow musical ensemble rehearsals, still with piano, and all the time the individual rehearsals are continued, so that details for which time cannot be spared in these larger rehearsals may be polished in private. So intensive is this rehearsing that I have heard it remarked that it is quite unnecessary for any principals to

learn their parts before they arrive ; but this remark shows of course a complete lack of understanding, for the expert coaching is of no avail until there is a solid foundation on which to build.

Similarly with the chorus the attention to detail is unlimited. Glyndebourne singers are mostly engaged on the understanding that they may be called for rehearsal at any time all seven days of the week, and while for the Mozart operas the chorus work is naturally lighter, when Verdi's " Macbeth " was being prepared, six hours a day was the normal requirement. Usually to start with the whole chorus reads through a number with their coach, to get a general idea of the musical shape and meaning. Then the work becomes more detailed. Often each part of an eight part chorus is given a separate rehearsal, the foreign words translated literally, and a good deal of time is spent in speaking the words in rhythm with special view to the correct pronunciation. This work is always supervised by an expert whose native language is that of the libretto. Rhythm, phrasing, tone-colour, balance of tone and intensity are likewise rehearsed, with all the details necessary for good choral singing. Each demi-semi-quaver must be accurate, each rest of exact duration ; and all these points are thought of not as ends in themselves, but always with a view to the true interpretation of the whole. It is significant that before ever the stage rehearsals begin, Professor Ebert is present and helps to direct the work.

The stage rehearsals, which from the start are carried out with scenery and full stage properties, do not begin until the music has been memorised completely, and a high standard has been reached by both soloists and chorus. In the earlier rehearsals a piano only is used, but Dr. Busch or one of the other conductors is always there to direct the music and to maintain this standard. Such is the musical quality of Professor Ebert's production that an inaccurate semi-quaver may spoil a detail in his tapestry.

A great deal of time is spent in studying the psychology of the action. Professor Ebert explains each fragment as he feels it, and demands of his artists that they should try to feel it that way. As in all good art, repose is valued very highly and the aim is ever to attain the maximum of expression with the minimum of disturbance. Every movement or stillness must be the natural result of emotions ; and this producer is not content until each individual on the stage, whether soloist or not, feels these emotions, and therefore understands and makes inevitable the stage pictures he has planned. The interpretation of the emotions is of course largely an individual matter, and not only does Professor Ebert consider the character to be portrayed, but also the personality of the artist portraying it ; and as in successive years some of the operatic roles are played by different artists, so his production changes accordingly. Each artist's power of interpretation is res-



pected and used to the full, though, as in the case of the music, it is often necessary to modify the result for the sake of balance.

Nothing seems to escape the eye of this producer, who encourages thought and initiative throughout his whole production. He will take infinite trouble to help one member of a crowd to perfect some detail of action—perhaps of his or her own invention. The result is that at Glyndebourne a stage crowd can seem large even when numerically it is not ; for instead of being just a number of human forms exhibiting the same emotion in the same way, it is a number of living human beings feeling the appropriate emotions in their varying degrees and complexities, and interpreting them through their individual personalities. Here as everywhere the attention to detail is enormous. Each gesture must be practised until it is as rhythmical and as perfect in expression as possible. The intensity must be patiently built up and maintained ; and all that stage technique can offer is used for the sole purpose of intensifying the meaning of the artistic whole.

The lighting rehearsals take place when the theatre is not otherwise in use, and are times of hard work for those concerned—that is, for the producer, the stage manager, the electricians, and their assistants. The various lighting effects are tried out with the scenery, and if necessary with the costumes held up by supers in the correct positions on the stage. The timing of the changes of the light is worked out exactly to musical cues, and the pace of the rise and fall of each curtain is practised. From the beginning of the stage rehearsals an exact method for the change of each scene has been in operation : each stage hand knows his particular job, and has rehearsed it until the maximum speed and quiet have been attained. It is significant of the co-operative spirit of Glyndebourne that all the stage hands are personally known to the Directors, and on their side would probably be quite prepared to give the name and capabilities of each member of the cast.

Glyndebourne has its own Ballet, and these artists rehearse for about a fortnight before the first performance, under the expert guidance of the ballet-mistress, who in collaboration with Professor Ebert is responsible for the arrangement of the dances.

The picked orchestra is probably second to none in the world. Its personnel is drawn from among the best players in the country, and is substantially the same as in Glyndebourne's first season, with the result that their ensemble is like chamber-music. In the early years their preliminary rehearsals were necessarily more numerous. Single chords were rehearsed ten times over until something like perfect balance and precision was reached. Nowadays the orchestra arrives at Glyndebourne about a fortnight before the first performance. The first rehearsals, all of which are taken by Dr. Busch, are not held in the theatre, but in a large rehearsal room ; and to begin with no singers attend. Here again perfection of detail within bigness of conception is the aim, and anyone who has

heard the Glyndebourne orchestra in a performance cannot fail to have been impressed by the subtlety of phrasing, clarity of line and amazing range and gradation of tone: these are the results of long, patient rehearsing. Then come those wonderful big purely musical rehearsals for singers and orchestra together—"purely musical" because no action takes place on these occasions; but by this time the stage work is firmly wedded with the music in the imaginations of the conductor and the singers, and the whole of the music is coloured by the stage conception.

After this there follows the final stage of preparation. First comes a six-hour rehearsal in the theatre with orchestra and scenery, but without costume and make-up, then another six-hour full-dress rehearsal, and finally what is known as the Glyndebourne Public Dress Rehearsal, which is in fact exactly like a performance, except that no press critics are present, and that the audience is made up of privileged people who have obtained tickets either through special application to the Management or through members of the Company.

Here then is the story of how the operas are prepared at Glyndebourne, but one word must be added. Throughout the entire season the work of perfecting each opera goes on. There is scarcely a performance which is not preceded by special rehearsals for the chorus and principal singers. Each evening notes are taken of things that could be improved, and even after the last performance but one of an opera, I have seen Professor Ebert give instructions for slight changes in the stage work, which will make the last performance even more convincing. This attitude explains what has been called "the secret of the perfection of performance at Glyndebourne": those responsible are never content with the standard they have reached, nor even with their own perception of perfection; and it is this that makes Glyndebourne living, of real worth to the future, and capable of infinite artistic growth.

## OUR MISS DARNELL

ONE of the bright spots in my Directorship of the Royal College of Music was surely the acceptance by Beatrix Darnell of the office of Lady Superintendent. I take it, under Providence, as being one of the really sensible things I was permitted to do.

With Miss Darnell there is and always has been a fine sense of values; of well being, of comfort, of good report, of friendliness, of straight dealing and of quiet authority.

She has "a way with her" which, however tough the job, has always been able effectively to find the best solution.

Gentle, shy and persistent, she invariably got her own way and, as invariably, it was the right way.





MISS BEATRIX DARNELL

*Photograph by Mrs. Mortimer Harris*





She had the love of the College deep in her heart and equally held the affection of every one of its students.

Having been a violin student of the College herself, and knowing from within all that lies hid in the hearts of young and aspiring young musicians, she was able to help them in their difficulties and give them just the right kind of guidance.

Her gentle ways and gracious manner will long be remembered. The effectiveness of her administration stands high in the College annals.

Personally, I should like to put on record the gratitude I have always felt for the services she has rendered to the College with such devotion and distinction.

HUGH ALLEN.

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A good many years ago—never mind how many—I am proud to remember that Miss Darnell was a pupil of mine. She did quite advanced harmony and four-, or was it five-part? strict counterpoint with that admirable assiduity, easy concentration and applied intelligence which I have since learnt to know she as it were carries about with her. Then I lost sight though not recollection of her till she came back to the College as Hon. Co-Secretary, then Hon. Treasurer of the R.C.M. Union, and ultimately Lady Superintendent of the College. It was in the former capacity that she induced a trusting Committee to invite me to act as an Auditor to the Union : a post which her natural tidiness and thoroughness, combined with the almost superhuman accuracy of Mr. Stammers's accountancy alone enabled me to fill without betraying my native incompetence. In fact between them they made my annual audit a task which a child could do. It has long been my ambition to find a mistake in the books—if only of a penny—but I am giving up hope. It is all too well done.

When Miss Darnell first took up her post as Lady Superintendent, I had charge of the Opera Class at the College. We were preparing "Hugh the Drover" by Vaughan Williams. This entailed very numerous rehearsals, often improvised, often creating difficulties of room and supervision, in which Miss Darnell helped the cast and me with an unselfish calmness for which I perhaps did not appear sufficiently grateful, but which touched me deeply, nevertheless.

Apart from these matters in which we shared responsibility, I had many opportunities of observing her work and her influence. Without effort, by force of her own calm, tolerant, admirable personality, she did what few but herself could have done, at a time when it was of the highest importance that it should be done: she created an easy, happy *modus vivendi* between pre-war and post-war manners. It would have been easy for one brought up by Victorian standards not to see the natural sense and goodness lying

beneath the perms and paint and powder, the slang and outspokenness of the modern "young thing." But Miss Darnell was not deceived by these superficialities; and it was her triumph that she gained the respect and affection of that type just as surely as if they had been the demure "well-behaved" (perhaps rather sly?) young ladies of a former generation. She was "Lady Superintendent." She superintended most efficiently; but she was a still more efficient Lady; thinking no evil, betraying no heat, appreciating good qualities, finding an excuse for bad ones, pleasant, cultured, self-sacrificing. In her retirement I hope and believe she will feel that she has the respect and affection of us all.

S. P. WADDINGTON.

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A real friend is the most wonderful thing that anyone can have, and it is as a friend that Miss Darnell is thought of by the countless R.C.M. students who have known her as Lady Superintendent.

But such friendship comprises a great number of varying qualities. Chiefly, every student was aware of the kindly interest which Miss Darnell took in all his or her doings. No appearance in concert or opera passed unnoticed: no success in scholarship or exhibition went by without a few warm words of congratulation.

Such an interest, from one who, we knew, really understood us and our particular problems, was of the greatest possible encouragement, and must have played a big part in the shaping of many a fine career.

Again, her wise advice and sympathy helped over and over again to make "the rough places plain," to lighten some disappointment, or show the way out of some difficulty.

Miss Darnell's room had an atmosphere of quiet dignity, a repose, which, though this room is a most important hub of College life, made it seem apart from the activities of that life. There, was an unfailing fund of helpfulness, varying from the abstract help of encouragement, to the material things of everyday life—even to plasters and bandages when the need arose! And unobtrusive assistance was ever forthcoming for those who were in any real need.

We have had a very great privilege in knowing Miss Darnell. Her calm and dignified personality must unconsciously have a deep and lasting influence on all who have been in touch with her.

She has the rare gift of understanding people and their affairs, and no matter was too trivial to receive her attention. In every way she gave herself and her energies to College, and it is our most sincere wish that she will have quiet and happiness in retirement—and with her go our gratitude and fondest thoughts.

JANET SMITH-MILLER.



The people who founded the R.C.M. Union had an intense conviction it could be of service to Collegians. I experienced the earliest of its benefits when Miss Darnell and I first met as its Hon. Co-Secretaries elect, for in her I found not only a gifted and gracious colleague but a life-long friend. The memories of those old days are happy ones. We sometimes talk about them now, and laugh over our adventures. There were no precedents then to guide the Union; everything had to be pioneered, shaped in imagination or reshaped in the light of experience, and Sir Hubert Parry and Mr. Pownall trained us for our jobs as thoroughly as if we had been entrusted with some of the biggest duties in the world. What problems arose, and how human they were! and what an amount of writing in general and envelope stuffing in particular we dealt with—enough to qualify us, I should think, for inclusion in the petitions of the minister who thoughtfully prayed for the slaves of the pen. From my coign of vision as a "Co" I could observe closely that Miss Darnell was always "champion" at whatever she undertook. Nothing daunted her, nothing deflected her clear judgment: nothing clouded her foresight or quenched her sense of humour. Of all the people I have known she is among the few whose practice most fulfils R. L. Stevenson's precept that all the Gordian knots of life must be smilingly unravelled.

Mr. Pownall had been the first Hon. Treasurer of the Union. When he could no longer carry on the work, Miss Darnell was elected to succeed him. Her control has been so wise that the Union stood, and stands, upon a firm financial basis.

Then in 1919 Mrs. Bindon resigned from the post of Lady Superintendent. It was clear to the Authorities that College had already within it a first-class administrator in Miss Darnell. They appointed her Mrs. Bindon's successor, and the Union, in giving her to College, did a distinguished service to the College itself.

In that wider sphere for twenty years Beatrix Darnell devoted to the College everything that she possessed in health, strength, time and thought:—her knowledge of administration gained when a girl at the famous school for boys in Edinburgh of which her father was the Head and her mother the presiding beneficence; her comprehension of the problems of music students gained when she was herself a pupil at the R.C.M.; her skill in first aid acquired when she was nursing at the Michie Hospital during the last War; her study of dietetics, mastered to enable her to secure the right kinds of nutrition in the meals she ordered each day for the entire College; and her grasp of psychology, which made her much sought as a confidant and adviser, and also enabled her to do fine work outside College when she served on a jury.

Now that dear Beatrix Darnell has retired the Union is doing yet another service to College and the countless Collegians who love

her—it is holding her to College by close links, for she is still Hon. Treasurer of the Union.

MARION M. SCOTT.

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NOTE.—It had been hoped this symposium of tributes to Miss Darnell would have included two more from distinguished past pupils of the College. Unfortunately, as a result of circumstances connected with the War, their authors found it impossible to write them before the Magazine went to press.  
EDITOR.

## THE R.C.M. UNION

IT was particularly difficult this year to find a suitable date for the annual "At Home." Suitable that is, in that it should not clash with any other fixture from within the College or without, involving either the Concert Hall or the Parry Theatre, the Director or the Examining Professors, the Wardrobe Mistress and the Opera Class or members of the office staff. The result was that the late date of 12th July, which seemed the only possible one, coincided with the holidays of many past Collegians and with the examinations of the present students.

There was, however, an excellent programme, a wonderful array of flowers which were the generous gift of Mr. Charles Morley from his own garden near Bath, a fine evening and a goodly spread of refreshments, which were served in the garden and in the new Dining Rooms (still quite new to many of our visitors) and everyone appeared to enjoy themselves.

One episode of the evening which we could not "enjoy" was our official farewell to Miss Darnell. Although she is leaving her post as Lady Superintendent of the College, we do not intend, if we can help it, to lose her as the Hon. Treasurer of the Union, where she is so truly "treasured," for no words can express the value of her work over a long period in this connection. The Union Office was the channel through which a Presentation Fund was raised and we were delighted to be able to give Miss Darnell a gold wrist watch and a cheque for £100. Dr. Dyson made the presentation and in a charming speech gave expression to the affection and appreciation felt by all who have known and worked with her.

So many friends helped towards the success of the evening that they cannot all be named here, but our thanks are none the less warm and sincere for that.

PHYLLIS CAREY FOSTER,  
*Hon. Secretary.*

## A MEMBER'S IMPRESSIONS OF THE UNION "AT HOME"

SO much has happened since that happy evening on 12th July, when, conscious of world politics, but putting them from us for a few hours, we gathered in the Hall as usual for our annual party. It now requires a real effort of will to recapture the scene.

It was a perfect summer evening, we were an enormous crowd, and ancient, white-haired women greeted other ancients (I am one!) and enquired after their families, their instruments, their present abodes, and their past victories. The young compared notes and chatted with other young, and we all admired the Edwardian glories of the floral decorations (just like Queen's Hall in the 1900's, only better, and nobly sent up by Mr. Charles Morley from Bath, and his gardener came to do them too).

Then Part I began, and when I say that it was Ivor James playing a group of 'cello solos composed or arranged by Collegians (Howard Ferguson, Harold Samuel, W. G. Hurlstone and Frank Bridge), and that Ireland, Old *not* John, and dear old Schubert "also ran," you will agree that it was a pretty good start. (Incidentally, we called Mr. James "The Cherub" in *my* day. Does he still answer to that?). Olga Haley gave us lovely songs by Schubert, Brahms, Sigurd Lie, and Frank Bridge, and when the plaudits had died down THE PRESENTATION TO MISS DARNELL, BY THE DIRECTOR, took place.

As we were all feeling electric by this moment, having been psychologically worked up thus  $\leftarrow$ , it looked as though we should all burst into tears and reach the interval so  $\rightarrow$ . But Miss Darnell herself was so graceful and appealing and *real*, and assured us that nothing should *really* part her from us, after her long years as Lady Dragon (or whatever her rightful title is/was), and the Director was so entirely in form, with his amusing recollections of his own student days when Mrs. Bindon was the Lady Dragon, and woe-betide-the-young-men-and-maidens-who-tried-to-use-each-other's-staircase, that after the Director had snapped the wrist-watch on Miss Darnell's hand, and given her an envelope with the cheque from her legions of admirers, and the Hon. Norah Dawnay's flowers had been offered up, we all melted in the direction of supper.

The garden in the dusk was enviable and we ate delectable raspberries and cream, and drank the loveliest hot coffee and soft drinks, and at least two of us looked up at the tall trees with rather a start, saying simultaneously "But *were* those there in our day? Are we really so old?" (Can anyone tell us? We thought afterwards that perhaps we practised so hard that we never noticed! And we also fancied that the garden was a brick patch. I do hope we were right!)



Part II in the Parry Theatre brought us Mr. Thomas Dunhill's fascinating "Ballet in Miniature," the crinolines and waisted coats, poke bonnets and folding sunshades being so right in Prince Consort Road. Our warm thanks went to Miss Skeaping and Mr. Ralph Nicholson, and all who made it such a delight.

As usual the programme ended with a farce, this year called "Revolutions in Gear-changing" (a lecture on popular shirt-fronts). Need I say it was a student-commentary on the Totalitarian Way? It was pleasant to see revered critics and stately composers helpless with mirth!

And so home, feeling as Ch'eng Kung Sui said in the 3rd Century, "Tongues loosened, minds at one, hearts refreshed."

P.C.

### MISS DARNELL'S SPEECH OF THANKS

MY VERY DEAR FRIENDS,

How can I thank you enough for your lovely presents and for all your kindness and goodness to me? This beautiful watch, which I shall always wear, will be a constant reminder of you all and of the happy times we have had together. A reminder also of the Union, that link which binds us so closely together, wherever we may be.

My work at the College and for the Union has brought very great happiness into my life, as well as the most wonderful friends and I am deeply grateful. I am not going to make a long speech for my heart is too full. I will only now say to you all "Thank you, very, very much!"

#### PROGRAMME

WEDNESDAY, 12th JULY, 1939

In the Concert Hall, at 8 p.m.

VIOLONCELLO SOLOS (Composed or arranged by Collegians)—

- |                               |                              |
|-------------------------------|------------------------------|
| a. A Caoine (Irish Folk Tune) | arr. Howard Ferguson         |
| b. Gebet                      | Schubert, arr. Harold Samuel |
| c. An English Pastoral        | W. Y. Hurlstone              |
| d. Mélodie                    | Frank Bridge                 |

IVOR JAMES

- |       |                       |                |
|-------|-----------------------|----------------|
| SONGS | a. Die Forelle        | Schubert       |
|       | b. Von ewiger Liebe   | Brahms         |
|       | c. Soft-footed snow   | Sigurd Lie     |
|       | d. O, that it were so | } Frank Bridge |
|       | e. Love went a-riding |                |

OLGA HALEY

At the Pianoforte: CECIL BELCHER

PRESENTATION TO MISS DARNELL BY THE DIRECTOR

INTERVAL

At about 10 p.m., in the Parry Opera Theatre.

### BALLET IN MINIATURE

MUSIC BY T. F. DUNHILL

- a. Country Cousins ... JENNIFER BRIAN, PEGGY BUNT, NORAH O'NEILL,  
PAMELA PRESTON, PAULINE RAWDEN - SMITH,  
MARGARET TAYLOR, MARGARET SEWARD.
- b. Shadow Sarabande MARJORIE SKUFFHAM, MARY SOMERSET,  
ROSEMARY WELLS.
- c. Pert Gavotte ... ANNE PRATT, ROSEMARY WHEELER.
- d. Frolicsome Fanny JENNIFER GREENWOOD.
- e. Finale.

Orchestra

Conductor: CECIL ARONOWITZ

*Violins*—DENIS EAST, LORRAINE DU VAL, ALEX LINDSAY, GLADYS HILL,  
MARY SHORTT, CECILIA KEATING, JEAN LAYTON.

*Violas*—ANATOLE MINES, EVELYN PANTER, DONALD PEART.

*'Cellos*—DORIS PHILLIPS, MIRA HOWE. *Double Bass*—ARTHUR GRIFFITHS.

### REVOLUTIONS IN GEAR CHANGING

A LECTURE ON POPULAR SHIRT FRONTS

#### Synopsis

The action takes place simultaneously—one scene never forgotten—and there is no break in the story. One dress more or less runs into another so that the train of thought is not disturbed. Patrons wishing to leave before the performance starts should do so through the usual channels, but the wings should be kept free in case of sudden flight.

#### Strip Teasers

A vestment that you were descended from a very old clothes line.

A Russian tear is the laundry mark on a shirt.

Bodicea lived in a coarse age. She had a very rough idea of dress.

An old English sock was hitting a man on the jaw with a piece of hose.

What is a town hall? Answer: A mayor's nest.

What is a mare's nest. Answer: A towel horse.

#### This Week's Competition

A prize of two free front row stalls for an Informal Concert is offered for the best 20-word essay, sent in within seven days, on "Opera for the People."

The following have accepted invitations to be present and are not coming:—The Hon. Mrs. Chemise de Fur, Sir Linen Hankey, The Mahadrather Notcome, Sir Grey Shorts, Bart, "Bert," Lady Pullover-Glover, Lord Wigwam of Tenterden, and my Aunt.

#### "OUTCAST"

Councillor J. Baddeley-Corroding, J.P.	...	DENIS DOWLING
(Chairman)		
George Ackney-Cabbage, A.R.P.M. *	...	RALPH NICHOLSON
(Lecturer-in-Ordinary Subjects)		
Titus Coates (Half-time Ballet Dancer)	...	CHARLES ROWLEY
Abdul Andumb (A Turk)	...	DOUGLAS KELLY
East Endians	...	EVELYN PRIDEAUX
		GLADYS WALTHOE
		PEGGY HURD
		PRUDENCE WALTER-ELLIS

\* Author of "When Greek Meets Grèce"

A Greek (de Sheen)	...	...	...	...	CHRISTIANA DONALD
Ulysses (but can't hear)	...	...	...	...	PERCY BRODIE
The Siren Sisters	...	...	...	...	{ YOLANDE WILSON
					{ OLIVE HALL
					{ MARGARET LYLE
Gampf (Socialist Climber)	...	...	...	...	WILFRID CLOTWORTHY
Dampf (Wet Blanket)	...	...	...	...	DEREK DOWNES-POWELL
Muss (Left Wing)	...	...	...	...	GEORGE CHITTY
Cresc (Centre Forward)	...	...	...	...	ALEX LINDSAY
{ "Ma" Key (the Tooting Belle)	...	...	...	...	THORA JACQUES
Her Two Attendants	...	...	...	...	{ PEGGY BUNT
					{ PEGGY TAYLOR

Direction of Music  under ERIC HARRISON's Miss Guidance  
Stage Manageress: ANNE PRATT

Record Changers: NORMAN DEL MAR, CECIL ARONOWITZ

Wardrobe Dealer: KATHARINE CRASTER

The Bally Headmistress: MARY SKEAPING

Tripe Writer: RALPH NICHOLSON

The Management are grateful to anyone who has rendered invaluable assistance and particularly to JAMES PHILLIPS†  
to whom we are indebted for a number of priceless suggestions.

† Absent without leave

Well, as we've still a few minutes in hand before Closing Time, we should like to recommend a few Gramophone Records from to-night's programme:

Overture: "Will E. Tell" — Conducted by Knowey Wont. Blue Label.  
On one side of a Double Decker, A.D. 1066.

Two built-up Arias from Act I:

"Mother hold me Tights" and "Missed his Ford in Windsor Forest."  
So here we come gathering nuts and bolts" on the other side.  
Black Libel (WHY. 1212.)

## "MUSIC LIBRARIES." No. 2

### THE LONDON UNIVERSITY MUSIC LIBRARY

By BARBARA D. BANNER

IN 1925 the Senate of London University decided to establish a Music Library on the recommendation of a special Music Committee charged, as Mr. Rye, Goldsmith Librarian of the University, says, "with the duty of making suggestions as to the place of music in the curriculum of the social life of the University." The following year the library was opened, and the Trustees' initial gifts were increased by generous donations of books and music from the Royal College of Music and Sir Percy Buck, and by the permanent loan of the late Sir George Elvey's valuable collection. Gramophone records and pianola rolls were also acquired and an unique collection of 20,000 photostat reproductions of Tudor church music.



The library quickly outgrew the room given to house it, and in October, 1938, it was moved from its old home in South Kensington to more spacious quarters in the new University building in Bloomsbury. Here the student has been provided with every kind of facility for the study and pursuance of music. Three sound-proof rooms have been built in which he can listen to the wireless, the gramophone, or his own performances on the piano, while in the long, main rectangular room, with its tall shelves, he will find almost any score or book on music that has been published.

The complete works of Bach and Beethoven are here, as well as those of Monteverde and Palestrina, and our richly endowed English school has not been neglected. From the Monk of Reading's 6-part canon of amazing ingenuity—described incidentally by J. S. Smith in his "*Musica Antiqua*" (1812) as "an infantile attempt at regular composition"—to Purcell's stylised string music and his Restoration verse anthems, English music has been studied and set down.

The Plainsong and Medieval Music Society has published the works of our earliest composers, and on the shelves of the library are the rare and limited editions of such music as the "*Graduale Sarisburiense*," an early English Gradual as old as the Reading Rota, the "*Old Hall*" manuscript containing the compositions of the Chapel Royal men in the time of Henry VI (including an early specimen of Dunstable's work) and the superb anonymous early Tudor Mass "*O Quam Suavis*," composed about 1500 or a few years later, and possibly by Fayrfax or Cornysh. The works of the Tudor musicians proper—from Tavener to Byrd, Gibbons and Tomkins—have been published by the Carnegie Trust in a ten-volume edition of which there are no less than three sets in the library. The photostats referred to above are in many cases reproductions of manuscripts which have been transcribed in these volumes, and the student, by comparing the original manuscripts with the ready-made transcriptions of them, is thus afforded a remarkable opportunity for the study of 16th century notation.

The music of the other and riper branch of the Elizabethan achievement—namely, the madrigal school—has been collected and published in its entirety by Dr. Fellowes, as too, has been the madrigal verse. Before this there was no correct and complete edition of the madrigals, and only one or two attempts had been made to publish isolated specimens, the inaccurate editing of which made them comparatively valueless. Students might look at E. F. Rimbault's edition, which is in the library, of Morley's "*First Book of Ballets for five voices*," published in 1842 for the Musical Antiquarian Society, and then compare it with the editing by Dr. Fellowes. They will notice that frequent miscalculations in barring have been made which (as in the lovely madrigal "*Thus saith my Galatea*"), throw the wrong stresses on words as well as music, and that some of the pieces have been transposed from their original

keys, thus enforcing the arbitrary insertion and omission of accidentals. In the case of the most famous of all sets of madrigals, "The Triumphs of Oriana," the edition published by William Hawes in 1814, of which the library possesses a copy, is an extraordinarily accurate one, except again for the transposition of keys.

Dr. Fellowes has also collected and edited the work of the English Lutenist Song-writers, of whom Dowland was the most famous, and published their tablature in the original as well as the modern notation. The Musical Antiquarian Society published, in 1844, some Dowland transcriptions, and students will be amused to see the lute music arranged in one instance for voice and piano (by George Macfarren) and in another for S.A.T.B. In parenthesis, this seems the place to advocate that the haunting lute music of the Spanish vihuelistas—Luis Milan, Pisador and Valderrabano, all of whom prefigured Dowland by nearly fifty years—should be represented in the library.

But "apt for voyces" was only half the appendage which the Elizabethans put to their work, and since Hugh Ashton's fantastic "hornpype" and the enigmatic "My Ladye Carey's Dompe" had appeared half a century before, a school of keyboard music was rising which had for its chief protagonist William Byrd—"homo memorabilis" as John Baldwin, the Windsor scribe, called him. "My Ladye Nevell's Booke," "Parthenia" and the Fitzwilliam Virginal Book all contain work for the Virginal by him, the first exclusively so, and all these three historic books are in the library in modern transcriptions. Byrd's vocal works are now in process of being published by Dr. Fellowes; nine volumes, consisting of the Latin church music, have appeared so far, and it is hoped that the string music and the work for keyboard instruments will be published later. The library possesses a number of first editions, among them Byrd's "Songs of Sundrie Natures" (1589), the "Cantiones Sacrae" (1575) and the "Psalmes, Sonets and Songs of sadnes and pietie" (1588). The latter is the set which is prefaced with the composer's "Reasons briefly set down by th'auctor, to perswade every one to learne to sing," ending with the delightful couplet,

" Since singing is so good a thing  
I wish all men would learne to sing."

Morley certainly entertained and advocated the same wish. The first part of his "Plaine and Easie Introduction to Practicall Musicke" "teacheth to sing with all things necessary for the knowledge of pricktsong," and the second "treateth of descante and to sing two parts in one upon a plainsong or ground with other things necessary for a descanter." His human and most instructive text book is dedicated in terms of affection to "my loving Maister (never without reverence to be named of the musicians) M. Bird"; and a facsimile copy of the 1597 edition, with an introduction by Dr. Fellowes, is in the library.

This mention of Morley's book brings one to the literary side of the library and its many sub-divisions of history, biography, theory, criticism and so forth. The histories of the redoubtable Burney and Hawkins are here, and the famous standard biographies of Bach, Beethoven and Mozart by Spitta, Thayer and Jahn. Some people, no doubt, will look for Wagner's "*Mein Leben*" and the vivid memoirs by Berlioz, or the autobiography of Mozart which is contained in his wonderful letters, principally to his father; while others, to get to a later age, may want to read Stravinsky's "*Chroniques de ma vie*." There is range and variety enough for every taste. In the theoretical section the shelves are abundantly stocked with the works of Mr. Prout, but many students will hunt out Berlioz's book on orchestration, as well as that by Rimsky-Korsakov, and someone may occasionally search for Rameau's treatise on the principles of composition, or the textbook of Albrechtsberger from which the young Beethoven learned his counterpoint.

In speaking of Berlioz, mention must be made of his critical study of Beethoven's symphonies, for the interest there is in following one famous composer's discourse on another. The "*Essays and Criticisms*" of Schumann, though out of date, are, by their wit and liveliness, very much worth reading, and the articles, written fifty years later, by another journalist, pseudonymously called "*Corno di Basetto*"—otherwise Bernard Shaw—on London's music in 1887 and again from 1890-94, are inimitable and brilliant. Shaw was the ideal critic, witty, sarcastic, yet constructive and well-informed; ruthlessly condemning the worthless and ridiculous productions at Covent Garden, with their emphasis on the vocal performances of pampered prima donnas, and staunchly advocating the new opera as he had seen it at Bayreuth. His diatribes on such subjects as women performers, Victorian opera libretti, and Brahms's Requiem, have to be read to be believed. One can well imagine what his remarks would be if he saw on the library shelves such things as "*The Vocal Compositions of the Prince Consort*" or the commemorative part-song by Mr. Tomaso Rovedino, entitled "*Welcome Victoria, Albion's Pride*."

Although it is obvious that these were presented to the library and not bought, there are, all the same, many things which the library could well do without, and many of which it is in great need. The most serious omission seems to be the lack of any score, either full or vocal, of Verdi's "*Otello*," and the most surprising omission is that of Mozart's Paris symphony. The string quintets of Mozart are also incomplete, and there are no scores of the divertimenti, the horn and flute concertos, the concerto for flute and harp, and the lovely little symphony in A, K. 201, which has lately become so popular. Hugo Wolf is represented by only one volume of his *Mörike Lieder*, and the music of the Atonalists by one string quartet—the *Lyrische Suite* of Alban Berg: there is



nothing of Schönberg's in the library. And although there is ample evidence of the work of Joseph Holbrooke, there is nothing of Van Dieren's and very little of Busoni's.

Yet the whole corpus of classical music is here to be studied and enjoyed for the mere filling up of a form; there are even first editions of Mozart and Beethoven for bibliophiles to pore over. So let no student miss such an exceptional opportunity.

### THE ROYAL COLLEGIAN ABROAD

*This column covers the period up to July 31, though one or two additions were necessary. Collegians contributing news items for the following issue are asked to do this as early as possible; November 30 is absolutely the last date.*

At the General Meeting of the Associated Board, held in St. James's Palace on June 20, H.R.H. the Duke of Kent appointed Sir Hugh Allen as acting President of the Associated Board for two years, while the Duke is carrying out his duties as Governor General of Australia. The announcement was greeted by loud applause, and all joined in congratulating Sir Hugh most heartily on his appointment. Mr. Hugo Anson has become a member of the Associated Board.

The Duke and Duchess of Kent attended a farewell reception at the Overseas Club on June 20, prior to their departure for Australia, and Miss Cecilia Keating was asked to arrange a short musical programme for the reception. The following R.C.M. students played in the orchestra: Violins: C. Keating, R. Gedult, G. Hill, M. Shortt; Violas: D. Peart, M. Panter; Violoncellos: D. Phillips, P. Page; Double Bass: P. Ward. At the piano: H. Dawkes. Later Miss Keating made a short speech and presented the Duchess of Kent with a basket of Australian fruit and a bottle of Australian champagne.

September. Our President, H.R.H. the Duke of Kent, will not now be going to Australia as he has assumed a Naval appointment for the duration of the war.

The Committee of "The Henry Wood Jubilee Fund," of which Sir Robert Mayer is Chairman, announces that the concert given at the Royal Albert Hall on October 5, 1938, and the generous response of the public to its appeal, have yielded £8,778 15s. 2d. This sum has been applied to the endowment of a total of eight beds for orchestral musicians in five different London hospitals and one bed in Wembley Hospital. Orchestral musicians desiring hospital treatment should communicate with the Hon. Secretary of the British Musicians' Pension Society, 21 Albert Embankment, S.E. 11.

Mr. Thomas Armstrong, Mus.D., of Christ Church Cathedral, Oxford, has had conferred on him the diploma of F.R.C.O.

(*Honoris causâ*) by the Council of the Royal College of Organists, to mark the 75th anniversary of their foundation.

The new Philharmonic Hall of Liverpool was opened on June 19 by Sir Hugh Allen.

Dr. Malcolm Sargent has been appointed conductor of the Hallé Orchestra, Manchester, for the next two seasons.

Dr. W. S. Lloyd Webber has been appointed Organist and Choirmaster at All Saints' Church, Margaret Street, W. 1. Mr. Hubert Dawkes is succeeding Dr. Webber at St. Cyprian's Clarence Gate.

Mr. Eric Harrison has been appointed professor of piano at the Guildhall School of Music.

Mr. Stanley Stubbs, who has been organist and choirmaster of Holy Trinity Church, Kensington Gore, ever since 1908, has been presented with a clock, and a cheque for a substantial sum of money from the congregation, in commemoration of his fifty years of continuous service as a church musician.

Mr. H. Saxe Wyndham, Past Master of the Worshipful Company of Musicians, writes to say that the "Director's Badge" (described in the last number of the R.C.M. Magazine) was presented by some friends of the College who are also members of the Court of Assistants of the Worshipful Company of Musicians. They "combined for the purpose of presenting a Director's Badge to the Royal College of Music as a means of showing their affection and admiration for that great Institution," says the account in the "Guildhall Student."

Mr. Arthur Benjamin, who went to Canada early this year, has now settled in Vancouver, British Columbia, where, it is understood, he purposes founding a School of Music.

**ORCHESTRAL AND CHORAL.** Dr. Malcolm Sargent conducted a small choir from the B.B.C. and the London Philharmonic Orchestra at the London Museum on April 5, when Haydn's oratorio "The Return of Tobias" was revived. Miss Ruth Naylor was one of the soloists. On April 26 Dr. W. H. Read conducted the Strolling Players Amateur Orchestral Society at University College. The Bach Choir sang St. John's Passion under Mr. Reginald Jacques at Queen's Hall on April 29. On Sunday afternoon, April 30, Mr. Rutland Boughton took part in a choral and orchestral concert at Queen's Hall under the auspices of the Society for Cultural Relations with U.S.S.R., and on the same evening Mr. Anthony Collins conducted a programme of Haydn and Mozart at the Cambridge Theatre. In the same place on May 14, Mr. Boris Ord conducted the Cambridge University Madrigal Society and London Theatre Concert Orchestra in a classical programme, Miss Nan Maryska being one of the soloists. Mr. Michael Tippett conducted a concert by the South London Orchestra at Morley College on May 14. This orchestra consists of musicians either totally out of work or only occasionally employed. Miss Myra Hess gave her services. Mr. Arnold Foster conducted a choral and orchestral concert at Morley College on May 20 and again directed the Morley College Students for the League of Arts in a recital of dances and mimes in Hyde Park, on June 10. Mr. Reginald Goodall conducted the Handel Society in Handel's "Joshua" at the Royal College of Music on May 23. The

University of London Musical Society gave a concert at the Royal College of Music on May 25, under the direction of Dr. C. Thornton Lofthouse. The programme included "In Honour of the City," by Dyson and "Dona nobis Pacem" by Vaughan Williams. On June 23, in St. John the Evangelist Church, Red Lion Square, a recital of Choral Music was given by the University of London Madrigal Club, conducted by Dr. Lofthouse. The programme was mainly 16th century, but ended with Parry's "Never weather-beaten sail." An "alfresco Promenade Concert," given by the B.B.C. Choral Society conducted by Mr. Leslie Woodgate, took place in the quadrangle of Middlesex Hospital on June 23. The programme included the conductor's "O Pastoral Heart of England," Stanford's "My Love's an Arbutus" and Holst's "To-morrow shall be my Dancing Day." Miss Iris Lemare conducted four performances of opera in English in the gardens of Pollards, Loughton, Essex, on July 20, 21 and 22. The works performed were "The Pilgrims of Mecca" by Glück and "The Triumph of Virtue" by Alessandro Scarlatti.

**WORKS.** A new work by Benjamin Britten, "Ballad for Heroes," which is an elegy for members of the International Brigade who fell in Spain, was produced at the choral and orchestral concert of the Festival of Music for the People at Queen's Hall on April 5. Mr. Constant Lambert conducted. Another work performed at this concert was John Ireland's cantata "These things shall be." On April 21, at a concert given by the Recital Club, at 7 Addison Crescent, W. 14, Gordon Jacob's Quartet in C major was played by the Catherine Spalding Quartet of which the second violin, Miss Gwendolen Higham, and the viola, Miss Lorna Turner, are Old Collegians. At the last Monday "Pop" at Wigmore Hall, on May 1, the first performance was given in England of the String Quartet No. 2, by Elisabeth Lutyens, composed in 1938 and played in April this year at the International Society's Festival for Contemporary Music in Warsaw. The programme also included the quintet in one movement by Eugene Goossens.

Compositions by Harriet Solly formed the main part of a programme given at the Pioneer Club, Cavendish Place, on May 4, and included duets for violin and piano and two groups of songs, the latter being accompanied by Miss Constance Stockbridge. At the eighth monthly meeting of the Barnes Chamber Music Club, on May 6, a programme of compositions by members was given. This included a sonata for violin and piano by Leslie Orrey with the composer at the piano; a "Periwig Suite" for Chamber Orchestra by E. C. Rose, conducted by the composer; and Part-songs by Cecily Arnold, "Moon Madness" and "London Bells," and "Ave Verum" by E. C. Rose. Miss Winifred Gaskell played the flute in a Sonatina for flute and piano. A sonata for violoncello and piano in A minor, by Frederick Trott, was played at the Composers' Club at the Marylebone Studios, on May 8, the composer being at the piano. Edmund Rubbra's motet "A Hymn to God the Father" was sung by the Fleet Street Choir at Queen Mary Hall, on May 18. A programme of compositions by William Hurlstone was given at Wigmore Hall on May 30. The works included were the "Phantasie" string quartet, sonata in D major for violoncello and piano, piano solo "Capriccio," piano trio in G major and a song-cycle "Five Miniature Ballads," with accompaniment arranged for string quartet. The Portland String Quartet (Mr. Alan Bartlett, Mr. Ralph Nicholson, Miss Margot Stebbing, and Miss Barbara Amor-Wright), and Miss Veronica Mansfield were among the artists. Three of E. J. Moeran's "Songs of Springtime" were sung by the Oriana Madrigal Choir at Æolian Hall on June 6. Coleridge-Taylor's "Hiawatha" was given its yearly performance by the Royal Choral Society at the Albert Hall, from June 12 to 24, Dr. Malcolm Sargent being the Musical Director with Mr. Muir Mathieson as deputy. Among Old Collegians taking part were Miss Muriel Rae, Mr. Howard Hemming, Mr. Parry Jones and Mr. Denis Dowling. At a studio concert given by the London Contemporary



Music Centre on June 17, new sonatinas for recorder and piano by Stanley Bate and Christian Darnton were played. A new cycle of songs, "Five Sixteenth Century Poems" by John Ireland, was sung at Wigmore Hall, on June 28. This was preceded by Stanford's "Fire of Turf." Included in a group of songs sung at Queen Mary Hall on June 30 were a Troubadour song edited by Emily Daymond, and "Dawn" from Holst's "Vedic Hymns." Four performances of Rutland Boughton's "The Immortal Hour" were given by the students of the Royal Academy of Music under Mr. Aylmer Buesst beginning July 11. A Festival of Church Music took place at St. Paul's Church, Knightsbridge, on July 18, 19 and 22. Mr. Richard Latham is the organist and choirmaster of St. Paul's. Three visiting organists assisted in the programmes: Dr. W. H. Harris on the 18th, when the last movement of his sonata in A minor was included; Dr. G. Thalben-Ball on the 19th, when he played his Toccata (in the French style); and Dr. Harold Darke on the 22nd, when Mozart's Requiem Mass was performed. Works performed in the second session included Charles Wood's Motet for double choir, "Hail, gladdening Light," Vaughan Williams's Whit-Sunday Hymn, Harold Darke's Motet for four voices "O gladsome Light," Richard Latham's Motet for solo quintet and chorus, "O God of Truth," and an anthem for double choir, "O Joyful Light," by Dr. W. H. Harris. Mr. Ralph Nicholson was the leader of the orchestra.

**OPERA.** During the season at Covent Garden, Mr. Constant Lambert conducted Puccini's "Turandot"; Mr. Trefor Jones sang Walther in "Tannhäuser." Miss Barbara Lane, as Erster Knappe, and Miss Audrey Langford as one of the Blumenmädchen, took part in "Parsifal."

At Sadler's Wells there were three performances of Vaughan Williams's "Hugh the Drover," with Mr. Tudor Davies in the title rôle and Mr. Morgan Jones as the Ballad Singer. Miss Nora Grünh took the part of Avis and Mr. Roderick Lloyd the part of Pascoe in "The Wreckers."

**VOCAL.** Miss Olga Haley sang in "The Dream of Gerontius" at Queen's Hall with the Philharmonic Choir and B.B.C. Orchestra on Good Friday, April 7. Mr. Toppliss Green sang in "The Messiah" with the Goldsmiths' Choral Union at the Goldsmiths' College, New Cross, on the same date. Some of Miss Dorothea Webb's Artist Pupils gave a concert at Leighton House on May 9. Miss Sarah Fischer took part in the musical illustrations when a short talk was given on "The Bizet Centenary," on May 14, arranged by the Opera Circle, at the Institut Français, Queensberry Place, S.W. 7.

Miss Margaret Bissett gave a song recital at the American Women's Club, on June 13, accompanied by Mr. Harry Stubbs. Modern English songs included "Sweet Content," "Never Weatherbeaten Sail" and "Up in the Morning Early," by Walford Davies, "The Heart's Desire" by Ireland, and "Immanence" by Rutland Boughton. On June 17 in the same place Miss Bissett took part in a Song and Piano Recital, with Mr. Harry Stubbs as the accompanist, when among a group of modern songs she sang "Nine of the Clock," by Ivor Gurney and "The Danube to the Severn" by H. Procter Gregg.

**INSTRUMENTAL.** Miss Marie Wilson was the soloist at the concert given by the Stock Exchange Orchestral Society at Queen's Hall on April 17. Miss Marjorie Alexana (violoncello) and Mr. Lance Dossor (piano) took part in a recital at Bolney House, Ennismore Gardens, on April 19, in aid of Essex Church Restoration Fund. Miss Isolde Menges assisted at the concert given by Mr. Paul Robeson at Queen's Hall, on May 5. The New English Trio (Miss Dorothea Aspinall, piano, and Miss Audrey Piggott, violoncello, Old Collegians) gave a concert at Wigmore Hall on May 11. Mr. Albert Sammons gave a violin and piano recital on May 20 at Æolian Hall with Mr. Geoffery Tankard. In a concert of the works of Herbert Murrill the following Old Collegians took part: Mr. Parry Jones (tenor), Miss Vera Canning (violoncello), Miss Irene Richards (violin), Miss Ruth

Pearl (violin), Miss Jean Stewart (viola), Mr. Bernard Richards (violincello) and Mr. Anthony Baines (bassoon). Mr. Charles Souper was the flautist at the Recital Club concert given at 7 Addison Crescent, on June 9. Miss Dorothy Everitt was the leader of H.M. Office of Works Orchestra at a concert at Queen Mary Hall, on June 8. Among the works performed was Coleridge Taylor's "Petite Suite de Concert." The Corda Quartet of which Miss Irene Richards and Miss Rebecca Clarke are Old Collegians, gave the first performance in England of Jacobi's String Quartet No. 2, at 5 Langford Close, N.W. 8, on July 11.

**PIANO.** The following have given recitals at Wigmore Hall: Miss Jean Norris, on April 27; Mr. James Ching (Bach recital) on May 20; Miss Kathleen Cooper, on June 7; Mr. Norman Greenwood, on June 15. At the Mercury Theatre, Mr. Angus Morrison gave a recital on June 14. Mr. Franz Reisenstein took part in a programme given at Cowdray Hall, on April 25, by the London Contemporary Music Centre. Among the works played was a sonata for two violins by E. J. Moeran. Miss Irene Kohler played at the Goldsmiths' Symphony Orchestral concert at Goldsmiths' College, New Cross, on May 20. Mr. Lloyd Powell played with the London Women's String Orchestra at Æolian Hall, on June 5, when a new concerto for piano and strings by Stanley Bate was performed. Miss Kathleen Long played for the Musical Society of St. Bartholomew's Hospital on June 15 and at the Annual General Meeting of the Associated Board on June 20. Miss Pamela Norris played for the Society of Women Musicians on July 8. Miss Joan Chissell gave a piano and violincello recital with Miss Marjorie Bruce at Leighton House, on July 14. Mr. Eric Harrison was the pianist in the new Ballet by Fokine, at Covent Garden, with Paganini as its subject. The music is Serge Rachmaninoff's "Rhapsody on a Theme by Paganini."

**LONDON MUSIC FESTIVAL.** The R.C.M. was well represented during the London Music Festival, held from April 23 to May 28. The opening service at Westminster Abbey, on April 23, included Stanford's *Benedictus* in C major and Vaughan Williams's *Festival Te Deum* in the settings for Mattins. At Chamber Music Concerts at Queen's Hall, on April 25 and 27, Mr. Aubrey Brain played one of the horn parts in Mozart's *Divertimento* in D major, on April 25, and Mr. Léon Goossens played the oboe in the quintet for oboe and strings by Bax, on April 27. An afternoon of Ballet was given at Sadler's Wells on April 29; the following works were performed: "The Rake's Progress," by Gavin Gordon after William Hogarth, music by Gavin Gordon; "Horoscope," music by Constant Lambert; and "Les Patineurs" music by Meyerbeer, arranged by Constant Lambert. Conductor: Mr. Constant Lambert. Bach's "Passion according to St. John" was given at Queen's Hall, on April 29, by the Bach Choir, with the Boyd Neel String Orchestra and the Jacques Orchestra, conducted by Mr. Reginald Jacques; Mr. William Parsons was the bass soloist. Dr. C. Thornton Lofthouse was at the harpsichord and Mr. Osborn H. Peasgood at the organ. At Cambridge, on April 30, a Recital of English Church Music was sung in King's College Chapel by the Choir under the direction of Mr. Boris Ord. The same evening an orchestral concert of works by Mozart and Haydn was given in the Cambridge Theatre, London, by the London Mozart Orchestra, with Mr. Anthony Collins as conductor. At the Royal Philharmonic Society's concert at Queen's Hall, on May 2, a concerto for two pianos and strings by Hugo Anson was performed. The pianists were to have been Miss Ethel Bartlett and Mr. Rae Robertson, but owing to the illness of the former, Mr. Eric Harrison took her place. Mozart's Concerto in F major for piano and strings was substituted for another item and played by Miss Kathleen Long. A performance of Ballet at Sadler's Wells on May 4 included "Checkmate," music by Arthur Bliss under Mr. Constant Lambert's direction. Dr. Malcolm Sargent conducted Elgar's *Serenade for Strings* and "The Dream of Gerontius" at the Albert Hall on May 5, when the Royal Choral Society was joined by the Bradford Festival Choral Society, the Croydon Philharmonic Society,

the Huddersfield Choral Society and the London Symphony Orchestra. Dr. Malcolm Sargent also conducted the following morning at Queen's Hall at a Robert Mayer concert for children. Among the works performed were Vaughan Williams's Overture "The Wasps" and Holst's "Jupiter" from "The Planets." University Music in the Sheldonian Theatre, Oxford, under the direction of Dr. Thomas Armstrong, was arranged for May 7. Sir Adrian Boult conducted the B.B.C. Symphony Orchestra at Queen's Hall in a Beethoven programme on May 7. Mr. Frederick Thurston (clarinet), Mr. Aubrey Brain (horn) and Mr. Victor Watson (double bass) played in the Royal Philharmonic Society's concert at the National Gallery on May 11 in Brahms's Clarinet Quintet and Schubert's Octet. Vaughan Williams's Ballet "Job" and opera "Hugh the Drover" were performed at Sadler's Wells on May 13, with Mr. Constant Lambert as conductor for the former, and Mr. John B. Gordon as producer for the latter. A Festival of English Church Music at the Albert Hall on May 16 was conducted by Sir Sydney Nicholson. Stanford was represented by a chant and Magnificat and Nunc Dimittis in F; Parry by his coronation anthem, "I was glad" and his tune to "Laudate Dominum." An address was given by Sir Walford Davies. Mr. Leslie Woodgate conducted the B.B.C. Singers "A" in a concert arranged by the Royal Philharmonic Society on May 19 in the Great Hall, Hampton Court Palace, when the programme included five of Vaughan Williams's English Folk-song arrangements. A display of fireworks on Hampstead Heath, near Ken Wood, on May 20, was preceded by a programme of music played by Callender's massed bands, and included "A Downland Suite" by Ireland, Second Suite in F major by Holst and "Overture in the Olden Style" by Denis Wright. A recital of English Church Music was given in the nave of St. George's Chapel, Windsor Castle, on May 21, by the choir, conducted by Dr. W. H. Harris. The programme included Stanford's motet (a setting of Robert Bridge's "Eternal Father"), Howells's "A Spotless Rose," Charles Wood's "Great Lord of Lords," Walford Davies's "King of Glory," Harris's "O Joyful Light" and organ solos played by Mr. R. A. Surplice. Sir Adrian Boult conducted another Beethoven programme at Queen's Hall on May 21 with the B.B.C. Symphony Orchestra. Dr. Harold Darke with the St. Michael's Singers gave a concert of unaccompanied motets and organ solos at St. Michael's Church, Cornhill, on May 22, when the following works of Vaughan Williams were performed: Three Preludes on Welsh Hymn Tunes (a) Bryn Calvaria, (b) Rhosmedre, (c) Hyfrodol, and his Mass in G minor, two of the soloists being Miss Marjorie Avis, and Miss Grace Bodey. Mr. Parry Jones sang in Beethoven's Choral Symphony at Queen's Hall on May 22. Another Recital of English Church Music was given in St. Paul's Cathedral on May 23, the choirs of St. Paul's Cathedral, Westminster Abbey, and the Chapel Royal taking part under Dr. Ernest Bullock and Mr. John Dykes Bower. Among the works performed were "Hail Gladdening Light" by Charles Wood, "There is an old belief" by Parry, "Beati quorum Via" by Stanford and the latter's "Postlude in D minor" for organ. A programme of selections from Gilbert and Sullivan's operas, arranged by Dr. Malcolm Sargent, took place at the London Museum on May 24, Mr. George Baker was one of the singers. The closing service conducted by the Archbishop of Canterbury at the Concert Hall, Broadcasting House, on May 28, began with the Introit, "The Spirit of the Lord filleth the whole World — Alleluia!" by Walford Davies, and included the hymn, "Hail thee, Festival Day," tune by Vaughan Williams, Charles Wood's setting of the Magnificat in F major and Henry Ley's anthem "Let us now praise famous Men."

**ORGAN AND CHURCH MUSIC.** Dr. G. Thalben-Ball was the organist at the concert given by the Philharmonic Choir at Queen's Hall on June 3. Recitals were given at the Temple Church, for the Organ Society, by Dr. W. S. Lloyd Webber, on June 22, and by Dr. G. Thalben-Ball, on July 20. Dr. Lloyd Webber gave a recital at All Saints', Margaret Street, on July 11, during the Church's centenary Festival.



**LECTURE RECITAL.** Mr. Graham Carritt, assisted by Miss Rose Morse and Miss Antoinette Chaplin, gave a programme of Twentieth Century Music at Æolian Hall, on May 23. The following songs by Edmund Rubbra were sung: "Hymn to the Virgin," "A Duan of Barra," "A Prayer," "Invocation to Spring," "It was a Lover and his Lass," "A Widow Bird sate mourning" and "In dark weather." The same composer's sonata No. 1 for violin and piano was played. The programme concluded with piano music "Reputation Square and other tunes for the Piano," by Robin Milford.

**SOUTH PLACE SUNDAY CONCERTS.** On April 23 songs by Parry, Herbert Howells and Vaughan Williams were sung. The accompanist was Mr. Geoffrey Corbett. On May 7 Mr. Thomas Dance was the soloist. He sang Beethoven's "An die ferne Geliebte," "Three Songs of Travel" by Vaughan Williams and "Love is a Bable" by Parry. Mr. Geoffrey Corbett accompanied.

### SCHOOL APPOINTMENTS

SEPTEMBER, 1938, TO JULY, 1939

Miss S. Andrew to Ravencroft, Eastbourne; Miss E. Astrale to St. Leonard's School, St. Andrew's; Miss N. Backus to Elmer's Court, Lymington; Mr. R. Boswell to Wycliffe College, Gloucester; Miss M. Butter to Friends' School, Saffron Walden; Miss I. Clarke to Norland Place School, W.; Mr. J. Clover to Hilton College, Natal; Miss D. V. Cooper to Bishop Spencer College, St. John's, Newfoundland; Miss D. Cripps to Brampton Down, Folkestone; Miss M. Eele to St. Gabriel's Training College; Miss R. Evans to Wycombe Abbey; Miss M. Few to Oakland House, Blackheath; Miss R. Finlay to be Director of Student Music at St. Edmund the King; Miss A. Fordham to Hereford High School; Miss P. Fox-Male to Kalimpong, India; Miss C. Fraser to Alice Owen's School, E.C.; Miss R. Holmes to Francis Holland School, Graham Street; Miss Joyce Hunter to St. Mary's, Calne; Miss Deirdre Johnstone to Howell's School, Denbigh; Miss Betty Jones to St. Cyprian's, Cape Town; Mr. R. Legge to Oundle; Miss I. Marshall to Lady Margaret's School, Parson's Green; Miss M. Meachen to The Dragon School, Oxford; Miss Mary Miles to Wycombe Abbey; Miss Rachel Pinhorn to Howell's School, Denbigh; Miss E. Reeve to Clapton County Secondary School; Miss P. Roast to Twickenham Secondary School (temporary) and Bromley High School; Mr. E. Self to Bury St. Edmund's School; Miss E. Skillin to High School for Girls, Wellington; Mr. J. R. Smith to Hong Kong; Miss D. Tanner to Halstead Place, Sevenoaks; Miss Linda Thomas to Nonsuch Secondary School, Cheam; Mr. J. Trigger to De Aston School, Market Rasen; Miss B. Tuckwell to Lawnside, Malvern; Miss L. Vincent to Eltham High School and Bermondsey Secondary School; Miss V. White to Church High School, Newcastle; Miss E. Williams to Kidderminster High School; Miss N. Wright to St. Agnes's School, Grinstead.

### PROVINCES

**ABERDEEN.** Vaughan Williams's "Benedicite" was sung on February 8 at a concert given by the Aberdeen Oratorio Choir. Mr. Howard Hemming was one of the soloists. On March 22 works by Charles Wood and E. J. Moeran were given by the Philharmonic Choir.

**ASHFORD, KENT.** Parry's "I was glad" was given by the Ashford and District Choral Society and String Orchestra on March 28, and Dr. Harold Rhodes played Mozart's Fantasia in F minor and the solo part of Handel's Organ Concerto in F major.

**BATH.** Dyson's "The Canterbury Pilgrims" was performed by the Choral and Orchestral Society on April 18.

**BEDFORD.** On February 10 the Philharmonic Choir gave a performance of Ireland's "These Things shall be."

**BERKHAMSTED.** On June 10, at the bi-centenary concert of the Foundling Hospital, Dr. Harold Darke conducted the St. Michael's Singers and a section of the London Symphony Orchestra in a performance of Handel's "Messiah" in its original form, in the new schools. Among the soloists were Miss Grace Bodey and Mr. Keith Falkner.

**BIRKENHEAD.** Parry's "Blest Pair of Sirens" was given at the third concert of the Philharmonic Society.

**BIRMINGHAM.** On March 4, the Festival Choral Society gave Vaughan Williams's "Toward the Unknown Region," Miss Ruth Naylor and Mr. Parry Jones being among the soloists. Somervell's "The Forsaken Merman" was given by the Birmingham Singers and the Birmingham Children's Choir at their concert; Dyson's "The Blacksmith" was also performed, the piano part being played by Mr. Victor Hely-Hutchinson. Mr. Parry Jones was one of the soloists at the City of Birmingham Choir's performance of Bach's B minor Mass on March 25. On March 27 the Birmingham String Orchestra played a Suite "The Rival Sisters" arranged from Purcell by Imogen Holst. A concert of works by Benjamin Britten was given by the Philharmonic String Orchestra at the mid-day concert on April 21; the programme included Variations on a Theme by Frank Bridge, "A Simple Symphony," the song-cycle "On this Island" and two French Airs with string orchestral accompaniment, which were given their first performance. Frank Bridge's pianoforte quintet in D minor was played at a chamber concert given by members of the Birmingham String Orchestra Society. Ireland's Fantasy Trio was played at one of the Philharmonic Mid-day Concerts. The programmes of the City Orchestra (conductor, Mr. Leslie Heward) have included Lambert's "Pomona," Bliss's "Music for Strings" and "Things to come," Ireland's "London" Overture, and a new Serenade by Hely-Hutchinson which was given its first performance on March 5. At the Birmingham Repertory Theatre, on June 13 and 14, the members of the Ballet Rambert included in their programme "The Jugglers" by Moskowski arranged by Edwin Benbow and "Jamaican Rumba" by Arthur Benjamin.

**BLACKPOOL.** Armstrong Gibbs's "The Highwayman" was performed last February by the Philharmonic Society.

**BOSTON.** The Choral Union sang Parry's "Blest Pair of Sirens" at their concert on March 5.

**BOURNEMOUTH.** At the Bournemouth Musical Festival, March 12 to 18, the programmes included Vaughan Williams's "A Sea Symphony" and two Hymn Tune Preludes, and Percy Whitlock's Prelude, Air and Fugue (a first performance); Dr. Malcolm Sargent was among the visiting conductors. The following works have been performed by the Municipal Orchestra at the customary weekly concerts: "London Symphony" by Vaughan Williams; Symphony in E by Armstrong Gibbs; "London" Overture by John Ireland. Mr. Norman Tucker was the soloist in Liszt's pianoforte concerto in A. Miss Audrey Piggott and Dr. Harold Rhodes gave a violoncello and pianoforte recital for the Bournemouth Musical Society, the programme including Dr. Rhodes's sonata in E minor for the two instruments, and his pianoforte pieces, "Air for an Imaginary Ballet" and "Sea Nocturne." At the Municipal Orchestra's concert on July 27 Arthur Benjamin's "Overture to an Italian Comedy" was played. Among the soloists at these concerts were Miss Irene Kohler (July 20) and Mr. Lance Dossor (August 17). The Musical Competitions Festival took place from July 8-15, among the adjudicators being Dr. Armstrong Gibbs, Dr. Herbert Howells, Mr. George Dodds, Mr. Topliss Green, Mr. Maurice Jacobson, and Mrs. Douglas Kennedy. Included in the works selected for competition were: Vocal—"Who would true valour see" by Geoffrey Shaw; "Follow me down to Carlow" (arr.) by Maurice Jacobson; "O Thou the Central Orb" by Charles Wood; "Lullaby" by Frank Bridge; "There is a garden in her face" by John Ireland; "My Boy Billy" (arr.) by Vaughan Williams; "Drake's Drum" by Stanford; "Shame!" by

Colin Taylor ; " Derelict " by Harold Rhodes ; " Prince Finikin " by Arthur Benjamin ; " The Vagabond," " What's in there ? " and " Mr. Nobody " by Thomas F. Dunhill ; " Close now thine Eyes " by Emily Daymond ; " Cradle Song " by Hubert Parry ; " Spring had Come " by Coleridge-Taylor ; " I Love the Jocund Dance," " When Childher Plays " by Walford Davies ; Instrumental—" A Sailor Dance " by Thomas F. Dunhill ; " Pensiero " by Frank Bridge ; three movements from " Vectis " Suite by Thomas F. Dunhill ; two of the " Six Short Preludes and Postludes " by Stanford.

BRADFORD. Dyson's " The Canterbury Pilgrims " was given by the Horton Singers. A Vaughan Williams evening by the Festival Choral Society under Dr. Malcolm Sargent was given on March 15 ; the programme consisted of the " Sea Symphony " and " Dona nobis Pacem." Miss Ruth Naylor was one of the soloists.

BRIGHTON. Sir Adrian Boult conducted the Symphonic Players on March 11, when the programme included Vaughan Williams's " London Symphony " ; Mr. Cyril Smith played Dohnanyi's " Variations on a Nursery Theme."

CAMBRIDGE. The Cambridge University Musical Society gave a series of performances of Mozart's " Idomeneo " during May. They were conducted by Mr. Boris Ord, and the title part was sung by Miss Elizabeth Darbishire. Earlier in the year Mr. Ord conducted the music sung in King's College Chapel by this Society, one of the works performed being Britten's " Variations on " A Boy is born."

CANTERBURY. The Canterbury Festival opened on June 10. Among the works performed during the Festival was an opera for boys' voices by Sydney Nicholson, " The Children of the Chapel," in which the parts were taken by the Cathedral choristers. Mr. Gerald Knight, organist of the Cathedral, directed the performance from the piano. Dyson's Symphony in G major, was conducted by the composer in the Cathedral. " Concertino Pastorale," a new work by Ireland, and Howells's " Elegy " for strings were performed at the Serenade concert in the Cloisters.

CARDIFF. Vaughan Williams's " Dona nobis Pacem " was sung at the concert of the University Musical Society.

CHINNOR. Miss Freda Swain organized the concert given at Chinnor Hill Manor on July 27 in aid of the New Jubilee Hall, Chinnor. Among the artists taking part were Miss Swain herself, Miss Fredericka Hartnell, Miss Irene Richards and Mr. Bernard Richards.

DEWSBURY. Among the works played at a concert given by the Dewsbury String Orchestra were Holst's " St. Paul's " Suite and Hurlstone's violoncello sonata in D major.

DONCASTER. Dyson's " In Honour of the City " was sung by the Doncaster Musical Society.

EASTBOURNE. On February 17, in the Winter Garden, Miss Olive Bloom played Brahms's piano concerto in B flat major; she also played Schumann's concerto in A minor on February 15, at Cranbrook School. On March 29, during the Eastbourne Festival, Mr. Cyril Smith played Rachmaninoff's concerto in B flat major.

EDINBURGH. Sir Donald Tovey conducted the Reid concert on February 9, and on February 23 he conducted Dvorak's fourth Symphony and also played the solo in Mozart's D minor concerto. Mr. Ian Whyte conducted the concerto and a performance of his own overture " The Treadmill." On February 15 the programme of the Music Club Concert included a work by Britten, and at another concert given by the Scottish Orchestra Bliss's " Introduction and Allegro for Strings " was played. Mr. Charles Gregory played in Brahms's Horn Trio at a Mossel Concert.

GLASGOW. Britten's " Variations on a Theme by Frank Bridge " were played by the Glasgow String Orchestra on March 28. The Cathedral Choral Society on March 31 sang Vaughan Williams's " Benedicite " in the Cathedral.



GLOUCESTER. Mr. Cyril Smith played Rachmaninoff's concerto in C minor on March 7, at a concert conducted by Mr. W. H. Sumson.

GUILDFORD. On February 16 the string section of the Guildford Symphony Orchestra gave a piano concerto by Gordon Bryan, the composer playing the solo. On March 16 the string orchestra played Britten's Variations on a Theme by Frank Bridge.

HASLEMERE. The 15th Dolmetsch Festival was held at Haslemere from July 17 to 29.

HATFIELD. Mr. Arnold Foster conducted the Whitsuntide Singers and Players in a Festival of Whitsuntide music in St. Etheldreda's Church, on May 28. Holst's Festival "Te Deum" was sung at the morning service and in the evening his "Turn back, O man" and Vaughan Williams's "Three Choral Hymns" were given.

HEREFORD. Dr. Percy Hull conducted a performance of "The Dance of the Red Pawns" from Bliss's "Checkmate" Suite at a concert of the Herefordshire Orchestral Society in February; and the Hereford Choral Society, under the same conductor, sang Vaughan Williams's "Dona nobis Pacem" on March 21.

HULL. Percy Whitlock's symphony for organ and orchestra was performed at a concert of the Choral Unions on March 9. The Hull Ladies' Musical Union sang the female voice arrangement from "Hiawatha's Wedding Feast" at their concert.

KENDAL. At the Kendal Festival which was held early in May, Dr. Malcolm Sargent conducted performances of Stanford's "Voyage of Maeldune" and "Hiawatha's Wedding Feast."

LEEDS. At the concert of the Northern Philharmonic Orchestra on March 4, conducted by Dr. Malcolm Sargent, Mr. Cyril Smith played Brahms's concerto in B flat. Their programme on March 18 included Vaughan Williams's "The Lark ascending." On March 28 the Philharmonic Society, under Sir Edward Bairstow, gave the same composer's "Dona nobis Pacem."

LIVERPOOL. At a Rodewald (chamber music) concert, Vaughan Williams's Fantasy Quintet was played.

MAIDENHEAD. The Choral Society on March 30 gave Vaughan Williams's "Serenade to Music," Miss Mabel Ritchie being one of the soloists. The last movement of the same composer's "Sea Symphony" was also performed.

MANCHESTER. At the Hallé concert on February 16, Dr. Malcolm Sargent conducted a performance of E. J. Moeran's Symphony in G minor. Mr. Kendall Taylor played Brahms's concerto in B flat at the William Rees Concert on February 18, and Bliss's "Music for Strings" was played by the Women's String Orchestra at their concert. On March 29 at a concert of the Contemporary Music Centre, Mr. Frank Merrick, with Mr. Henry Holst, gave a recital of modern works for piano and violin.

NORTH BERWICK. Stanford's "Songs of the Sea" were sung on March 10 at a concert given by the North Berwick and District Choral Society.

NORWICH. Constant Lambert's arrangement of Handel's piano concerto in B flat and Boughton's oboe concerto were played on January 26 at a concert given by the Norwich Chamber Orchestra; and Vaughan Williams's "Running Set" was played at the Philharmonic Concert on February 16.

NOTTINGHAM. Dyson's "The Canterbury Pilgrims" was given by the Hammond Society and the Hallé Orchestra. Mr. Parry Jones was among the soloists.

PETERBOROUGH. Vaughan Williams's "In Windsor Forest" was performed by the Choral and Orchestral Society.

PRESTON. The programme of the Musical Society's concert on March 23 included Stanford's "Phauidrig Crohoore," Vaughan Williams's "In Windsor Forest" and J. R. Dear's "Songs of the Open Air."

**READING.** The University Choral Society and the University Orchestra under Dr. C. Thornton Lofthouse gave a concert on June 5. The principal work performed was Brahms's "Requiem."

**REDHILL.** Miss Pamela Norris and Miss Flora Nielson gave recitals at Redhill and Brighton on May 19 and June 9, respectively.

**SHEFFIELD.** Armstrong Gibbs's "Peacock Pie," for strings and piano was played at a mid-day recital, and a work for wind instruments by Hurlstone was played at a concert on March 4.

**SHERBORNE.** The three choirs of Salisbury, Wells and Exeter Cathedrals joined in a Festival held in Sherborne Abbey on July 5. One of the items in the programme was Mozart's piano concerto in A played by Miss Kathleen Long.

**SOUTHSEA.** Miss Lucy Gibbons gave an organ recital on July 5. The programme included "Fidelis" by Percy Whitlock.

**STROUD.** Dyson's "The Canterbury Pilgrims" was performed by the Choral Society.

**WINDSOR.** Dr. Harris and Mr. Dykes Bower played Bach's Double Concerto in C minor on March 8 at a concert given by the Windsor and Eton Orchestral Society conducted by Dr. Geoffrey Leeds. On June 9, 10 and 11 a Festival of Church Music, directed by Dr. Harris, was held in St. George's Chapel. The Leighton String Quartet gave a recital of chamber music and the following choirs took part in the choral items: St. Michael's Singers (Dr. Darke); St. George's Chapel Choir, and St. George's Special Choir (Dr. Harris); and the combined choirs of St. George's Chapel and Eton College Chapel (Dr. Harris and Dr. Ley). The music sung included "O joyful light" and "Praise the Lord, O my Soul" by W. H. Harris; "How beauteous are their feet" by Stanford; "King of Glory, King of Peace" by Walford Davies; "Hail, gladdening Light" by Charles Wood; two motets by Harold Darke; and a Rhapsody for Organ by Howells, played by Mr. R. A. Surplice.

**YORK.** Parry's seven part motet "At the round earth's imagined corners" was included in the programme of the Musical Society, conducted by Sir Edward Bairstow.

#### ABROAD

**FRANCE.** Norman Demuth's Sonatina for flute and piano was broadcast from Paris on July 12.

**GERMANY.** Constant Lambert's "Rio Grande" was performed at the Frankfurt International Festival in June.

**AUSTRALIA.** Melbourne. Miss Elizabeth Campbell gave an organ recital in the Town Hall, Melbourne, on June, 19, with a programme by living British composers. The works included "Solemn Melody" by Walford Davies, "Legend" by Walter Alcock and "Postlude" by Henry G. Ley. Miss Campbell broadcast three times recently, mostly works by Mendelssohn and Bach.

Since Mr. William McKie left for Oxford last year, no City Organist has been appointed, and local organists have been engaged to play; amongst them were the following Old Collegians: Mr. Frederick Nott, Mr. Claude Monteath and Mr. Raymond Fehmel.

Professor Heinze has taken up work at the University after a year's conducting in England and on the Continent.

Mr. Noel Nickson has just been awarded the Clarke Scholarship which enables the winner to study at the Royal College of Music for three years including maintenance. His father, Mr. A. H. E. Nickson, was one of the first musicians in Melbourne to receive it, other winners have included Mr. William McKie, Professor Bernard Heinze, Miss Doreen Clarke, Mr. Roy Shepherd, Miss Doris Carter and Miss Peggy Glanville-Hicks.

Miss Georgina and Mr. Hugh McClean left England on March 23 on a tour of Australia for the Australian Broadcasting Commission. They will be away about a year, touring the Commonwealth.

AFRICA. Miss G. and Miss M. Hobday played in Dvorak's Dumky Trio at "An Evening of Slav Music," given by the Bloemfontein Music Club, on April 19.

INDIA. Miss Margaret Jennings sends an account of her work at St. Denys School, Murree, in the Punjab, where she has taken the post of resident music mistress for a year. She teaches singing throughout the school, also pianoforte and class work, besides being responsible for the music in the School Chapel. She has about fourteen pupils of varying ages working for the Associated Board Examinations.

AMERICA. Sir Adrian Boult has been conducting the New York Philharmonic Symphony Orchestra in concerts at the New York World's Fair. His programmes included the following works by Collegians: Eugène Goossens's Concerto for oboe, soloist Mr. Léon Goossens; Bliss's Pianoforte Concerto; Vaughan Williams's "Five Variants on Dives and Lazarus." Sir Adrian also conducted the Chicago Symphony Orchestra at the Ravinia Festival in Chicago, when the following works were performed: "Things to come" and "Introduction and Allegro" by Bliss; Holst's Fugal Concerto for flute and oboe, and his "Beni Mora"; Ireland's "London" Overture; and Vaughan Williams's "Fantasia on a Theme by Tallis" and his music to "Job."

Mr. Eugène Goossens again conducted the Cincinnati May Festival. Mr. Keith Falkner sang at two concerts of the Festival and he also sang in Brahms's "Requiem" with Koussevitzki at Boston, and gave five recitals in various parts of Canada and America. At these recitals Mrs. Falkner acted as his accompanist and also contributed pianoforte solos to the programmes.

Benjamin's "Overture for an Italian Opera" and Butterworth's "A Shropshire Lad" were broadcast in June at the invitation of the British Minister in Uruguay.

#### GRAMOPHONE RECORDS

COLUMBIA. The Jacques String Orchestra, conducted by Mr. Reginald Jacques record "Elegy" by Herbert Howells, in two parts—DX922; also "Berenice" (Handel) and "The Faery Queen" (Purcell)—DX868; also "Greensleeves" Fantasia by Vaughan Williams—DX925.

Mr. Reginald Kell (clarinet) with the Willoughby String Quartet (Mr. Kenneth Skeaping, 2nd violin) record Holbrooke's clarinet quintet in G—LX814—LX816.

DECCA. Mr. Frederick Thurston (clarinet) and the Griller String Quartet (directed by the composer) record Bliss's "Polonaise," solo piano, Mr. Cyril Smith; and Bliss's Clarinet quintet: first movement, part I—K780; the other movements—K781 to K783.

Mr. Arthur Bliss, conducting the London Symphony Orchestra records his own Film Music (from film "Things to come" by H. G. Wells)—K810, K811 and K817.

The Philharmonic String Trio (David Martin, Frederick Riddle, James Whitehouse) record Trio for violin, viola and violoncello by Jean Françaix—F7053/4.

HIS MASTER'S VOICE. Miss Nan Maryska records "Ständchen" and "Morgen" by Strauss—C3093; "The Lass with the delicate Air" by Arne and "My lovely Celia" by Munro—B8574; "Alleluia" by Mozart and "On Wings of Song" by Mendelssohn—B8609.

#### BIRTHS

PRITCHARD. On February 25, 1939, to Dr. and Mrs. Arthur Pritchard, of 5 Burnham Court, Moscow Road, W. 2, a son.

GLATZ. On April 9, 1939, at Budapest, to Dr. and Frau Wolfgang Glatz (Helen Hunter), a daughter (Kersten Ingrid).

HOWES. On June 19, 1939, to Mr. and Mrs. Frank Howes, a son.



## MARRIAGES

**TAYLOR-McCLEAN.** On March 23, 1939, at All Saints' Church, Belvedere, Kent, Dr. Andrew Tolmie Taylor, of Kilmone, Melbourne, to Dorcas McClean, of Sydney, Australia.

**MAYER - PULVERMACHER.** On May 24, 1939, at Hampstead, Wolfgang Oskar Mayer to Nan Maryska Pulvermacher, youngest daughter of Mr. and Mrs. Oscar Pulvermacher.

**TRIPP - ROBERTS.** On June 22, 1939, at St. John the Baptist's Church, Horsington, Templecombe, Somerset, Geoffrey Howard Tripp, second son of the Rev. Howard Tripp, rector of Ditchat, Somerset, and the late Mrs. Tripp, to Lettice Dorothy Roberts, second daughter of Mr. Gerald Roberts and the late Mrs. Roberts, of Horsington Grange.

**BARBIROLI - ROTHWELL.** On July 5, 1939, in London, quietly, John Barbirolli, to Evelyn, only daughter of Mr. and Mrs. Rothwell, Chelsey, Berks.

**BEER - VON MAASBURG.** On September 11, at Chelsea Register Office, Sidney Beer to Baroness Maria Adelheid Geraldine von Maasburg.

## OBITUARY

## DAISY AURIOL JONES

On 12th November, 1938, there passed away at Llanbedr, South Wales, Daisy Auriol Jones, pianist. She was the second of three talented sisters, all of whom were Royal Collegians. When she entered the College as a very young student, it was soon evident that she possessed gifts of an exceptional kind. A pupil of Dannreuther's, she won most of the prizes then available for pianists—the Charlotte Holmes Exhibition; the Pauer Memorial Exhibition; followed by an Open Scholarship in 1901. In 1902 she was awarded the Brinsmead Piano, the Challen Gold Medal, and the Tagore Gold Medal for the most deserving pupil of the year. She was also an excellent viola player and a member of the orchestra—a mark of considerable distinction in those days when there was but one orchestra and the competition for a place therein extremely keen.

Leaving the College in 1903 she began her career as a concert artist, giving recitals and appearing at such important concerts as those on Sunday afternoons at Queen's Hall, under Sir Henry Wood. She was also a popular figure at the Promenade Concerts for many seasons. In 1913 she made a very successful tour of America and Canada. During the War she joined the Lena Ashwell Concert Party in France and Malta. From 1920 - 1923 she was a member of the W. H. Squire Trio in their tour of the principal music halls throughout the country. Many will remember how greatly these concerts were appreciated in those early years after the War, and their programmes often included works that were not at that time very familiar to the general public. At the Hippodrome, they gave a "Command Performance" before King George and Queen Mary. Auriol Jones did a great deal of broadcasting—one of her latest radio performances being de Falla's "Nights in the Gardens of Spain," with Pedro Morales conducting.

In 1931 she retired from the musical profession and, with her younger sister, returned to their old home at Llanbedr, where their early life had been spent.

She was a great worker, an excellent all-round musician, as well as a brilliant performer, but above all, a most lovable personality and one who gave of the best both to her art, and to her many friends.

MAUD GAY.

## ARTHUR CECIL BENT

1866 — 1939

The death of Arthur Bent severs another link in that great chain that was forged in 1883, and is now sadly becoming shortened.

In the very early years of the College, Bent was one of the first of those brilliant scholars who were to bring honour to its teaching. In those days, Holmes and Gompertz shared the violin classes, and it was with the former that Bent studied, and, I think, learned nearly all of his art. My father, who was a fellow student, in Gompertz's class, used to tell me that Bent was famous for his magnificent tone, even as a youth. In looks, he was most artistic, as I remember a splendid portrait of him, showing a slim, dark-haired young man, wearing that inevitable floppy tie that adorned the artist in Victorian days.

By one of those extraordinary fortunate decisions parents sometimes make, I found myself somewhere about 1912, as a very callow pupil in Mr. Bent's class—second study, and viola at that! From the first moment we became firm friends, and no student ever received greater encouragement.

Although I think he only played the viola for purposes of demonstration to his pupils, he took the greatest interest, and never tired in finding the solution to the various problems that floored us.

He had a great "way" with beginners, and unlike so many professors, he took immense pains with those very students who needed his help most—and did not just lavish his skill and experience on those who were gifted with clever fingers. But it was in those dark days immediately after the War that I really found the pure gold that lay in his heart. He adapted himself amazingly to my peculiar needs, and at last set things going on the only path that was possible. "But, my dear fellow, you can do it if you try!" he would say. Oh, those dreadful pangs at the birth of a vibrato that would *not* develop. I can see him now, peering from every conceivable angle, to find the right place to oil the works, and never getting irritated or losing patience.

So, through all the early technical stages he would unerringly lead you, without any trace of cranky experiment or fad, and only in after years is the soundness of his method and style truly appreciated.

His own style of playing was quite lovely, with that free and perfectly poised bow-arm that is as practical and efficient as it is graceful. It used to be a wonderful stimulant when we saw his great double case poke through the door; that meant that we should hear him perform on that magnificent Testore of his, when the tiny room would be filled with a grand sound. I can still hear him revelling in Variations of the Chaconne, and stirring something in my inside that would never be satisfied until those sounds could be emulated.

It is difficult to imagine any finer lesson in interpretation than those he gave in unaccompanied Bach. Modelled after the pattern of the illimitable Casals whom he admired more than any other interpreter, it was a source of inspiration to his pupils, and gave them that gentle "kick" to go and do likewise.

He was a really great teacher, and in Arthur Bent the College loses a professor who richly deserved a world-wide reputation; yet his retiring and gentle nature, unfortunately, always kept him out of the limelight. But all those of us who truly knew his worth, owe him a debt of gratitude that will never be forgotten.

BERNARD SHORE.

## ENRIQUE FERNANDEZ ARBÓS

1863 — 1939

It must have been with real sorrow that many former students and pupils of Señor Arbós heard of his death this summer, which occurred at his villa at San Sebastian, Spain. What happy memories the thought of the years

spent under him recall, and what a great privilege to have been trained by so fine a teacher and magnificent musician.

Groves' Dictionary tells us that E. Fernandez Arbós was born in Madrid, on Christmas Day, 1863, and that he started his career as a student at the Madrid Conservatoire under Monasterio. Later he entered the Brussels Conservatoire where he became a pupil of Vieuxtemps, and lastly he went to Berlin and studied with Joachim, becoming leader of the Berlin Philharmonic Orchestra. He afterwards toured throughout Europe, playing in every capital, and he eventually returned to Madrid to become first Violin Professor at the Conservatoire, at the request of the Queen of Spain, who became his lifelong and devoted friend. He came to the R.C.M., as principal Professor of the Violin, in 1894 and stayed until 1916.

Those of us who were his pupils well remember how high were his ideals of musicianship, how intolerant he was of anything but the most perfect taste in phrasing and beauty of tone, and with what meticulous care he would listen to every note. His ensemble class at College was magnificent.

I had the privilege, while still a child, of playing under his direction at the Symphony Concerts in Madrid, and before leaving there he did me the honour of playing the Bach Double Concerto with me at my recital. He was always very nervous of playing in public, and never seemed to do himself justice.

As a man he always appeared to look very delicate, almost transparent at times, and would suffer terrible moods of depression, due in part, I fancy, to a poor digestion, and also to the miserable climate of London. He had an intensely keen sense of humour, laughing at times (I can see it now!) silently, until the tears rolled down his cheeks!

As a raconteur he was unsurpassed, and his stories have become classics to those of his friends who remember the inimitable way in which he would tell them, keeping a whole room full of people rocking in fits of laughter!

Latterly one heard occasionally of the sad days he was going through during the terrible and troubled time in Spain, and last winter I met Vianna da Motta (the Portuguese pianist), in Madeira, who spoke most sadly of Arbós, and who told me that he had practically gone blind.

At College he will always be remembered by his pupils as the kindest of friends and a great teacher and musician, who instilled into those who worked under him the finest ideals in music.

MAY HARRISON.

### SIR DAN GODFREY

1868 — 1939

A long and brilliant public career, noteworthy especially for its influence upon the progress of British orchestral music, closed with the passing of Sir Dan Godfrey, at Bournemouth, on 21st July last.

Sir Dan, as everybody knows, came of a family distinguished for its services to military music in England. He himself, however, was to achieve fame in a wider sphere. Born in 1868, and educated at King's College School, he entered the R.C.M. at the age of 16, in the second year of the institution's existence. Few will remember him as a music student, but he seems to have achieved some success with the clarinet (his first study) for it is recorded that he played a solo at a College Concert as long ago as 1885. His first experience as a conductor was gained in connection with an organization called the London Military Band with which he toured the North of England and Scotland in 1890. In 1891 he visited South Africa as musical director for an opera company, and on his return home, in 1892, he took charge of the musical arrangements at Olympia for Kiralfy's famous spectacle "Venice in London." These early successes led to his appointment as musical adviser to the Corporation of Bournemouth, in 1893. At first his contract was simply to supply a band of thirty performers, but in 1894 he assumed personal control of the players, and when,



in 1896, the municipality of Bournemouth took over the management of the town's music, "Dan Godfrey's Band" became the "Municipal Orchestra"—the first of its kind to be established in Great Britain.

Already, in 1895, Godfrey had instituted the weekly symphony concerts, which rightly became famous, and had begun his great work on behalf of British music, which was to last for nearly forty years. It is hardly too much to say that practically every British composer who has gained distinction in orchestral music since that date is indebted to Godfrey for his first encouragement. No work of any merit or promise was ever denied a public hearing at Bournemouth, and certainly most of the prominent living composers in this country learnt their craft (both as orchestrators and conductors) through the frequent opportunities which this generous-minded enthusiast afforded them of "trial-trips" in the Winter Gardens Pavilion.

As a programme-builder Godfrey was so skilful that he succeeded not only in obtaining a favourable hearing for unfamiliar British music, and in breaking down the prejudices which had long impeded the acceptance of our composers, but also in attracting the public. As a conductor he combined technical ease with catholic sympathies: he was equally at home with the classics, the romantics and the modernists, and he knew the value of the best light music in leavening his programmes and widening their appeal. Almost miraculously he combined the qualities of sterling musicianship with astute business capacity—for during most of the time he was in command of the orchestra he had sole control of the administrative as well as the musical side of the Bournemouth concerts. He had every reason to be proud of the several Easter Festivals which he organized, when distinguished conductors and soloists were specially engaged. These resulted not only in artistic achievement, but in substantial financial profit.

Dan Godfrey was knighted in 1922, and became a Fellow of the R.C.M. in 1924, in which year he published his volume called "Memories and Music." This is something more than an entertaining panoramic record of a busy life. It brings us directly into contact with a somewhat blunt and dogged personality, capable of removing mountains of prejudice and of building up, in their place, a spirit of responsiveness. And this, in the cause of British music, was, after all, Dan Godfrey's most memorable achievement.

THOMAS F. DUNHILL.

## REVIEWS

### MUSIC

OVERTURE IN D MINOR "THE CAMBRIDGE ODE." By William Boyce, transcribed and edited by Constant Lambert. Oxford University Press Orchestral Series No. O123. Score 2s. 6d. Parts 4d. each.

This overture, transcribed from a printed score in the Rowe Library, King's College, Cambridge, was first performed in the Senate House at Cambridge at the installation of the Duke of Newcastle as Chancellor of the University on 1st July, 1749.

As might be expected from the date, the music has more than a tangle of Handel's *Concerti grossi* about it, but not to the entire extinction of Boyce's personality, which peeps out with an indefinable, bull-doggy Englishness from the opening *larghetto* and boldly limned *allegro assai*. The dynamics and phrasing have been added by Mr. Lambert, who modestly says they can be changed at the conductor's discretion. This is not a likely contingency however, for they are spirited and effective to a degree, Mr. Lambert being a past master in the art of putting music across to an audience. Where his editing has taken him on to more debatable ground is in his treatment of the ornaments, "the graces," which have been made to conform rather to the modern than to the 18th century style in these matters.

If any small orchestras still exist which can muster two oboes, the full complement of strings and optional bassoons, this Overture should be a useful addition to their store of attractive works. Anyhow it will be so some day.

M.M.S.

PATRICK HADLEY: Music to the *Antigone* of Sophocles. Oxford University Press. 6s.

To write music to a Greek play is a labour of love. Performances are few, and it is only rarely that detached numbers are as usable for general purposes as the Bridal March from Parry's *Birds* or the Overture to Vaughan Williams's *Wasps*. Nor is it a straightforward task. The Greek choric metres do not always adapt themselves easily to musical phrasing; and is the idiom to be modal or modern or what?

Dr. Hadley's music to the *Antigone* was written for the Cambridge production of last year. From all accounts it served its purpose well. To the reader (who did not hear the performance) the first chorus sounds less certain of itself than the rest; but as a whole the music is impressive and attractive. The idiom is modern without exaggeration; although the music is published "in the hope that it may be found useful by schools and dramatic societies" one imagines that it is not very easy to memorize.

F.H.S.

## BOOKS

W. H. REED: ELGAR (The Master Musicians, ed. Eric Blom). J. M. Dent and Sons. 4s. 6d.

It is not long since the present writer was asked to review Mr. Thomas Dunhill's admirable "Sir Edward Elgar," and commended that book for its detachment. When Dr. Reed's book arrived, some curiosity was felt as to how the same subject would be handled by one intimately connected with Elgar, not only by ties of long friendship, but by an even longer collaboration in music.

Dr. Reed's "Elgar as I knew him," published in 1936, was a personal record of great interest. The present book is in the main a straightforward recital of facts with the element of anecdote reduced to a minimum. As such it is useful, but that is not its only merit. Dr. Reed's earlier book was disappointing in its dealings with the music. An orchestral leader who had shared in so many performances of the major works would surely have much to tell of those works from the orchestral point of view, if from no other. But little was to be gleaned.

The new book is more helpful, and from time to time directs the reader's attention to points of instrumentation and other matters of musical interest: not as often as we would like; but the half-loaf is welcome and, as far as it goes, sustaining. Whether as biographer or as musician Dr. Reed keeps closely to his points.

One or two slips call for correction. A certain gentleman is "Dr." on page 37, but is reduced to "Mus.Bac." on page 39, and to "Mr." on page 44. There are inconsistencies of date in reference to the composition of one work on pages 102 and 108; and to the performance of another (unless it was given twice on consecutive days) on pages 114 and 115. "Garmisch" is mis-spelt on page 41, "Concerto" on page 126, but it is good to see the cello designedly robbed of its initial apostrophe. Did the programme mentioned on page 57 really take place in the private chapel at Windsor? and is it not a slight exaggeration to speak of Elgar as "young" when he was 40 (page 46) and even 43 (page 58)?

As with the rest of this excellent series the appendices (calendar, catalogue of works, personalia, etc.) add greatly to the value of the book.

F.H.S.

## BOOKS RECEIVED

HOW TO BUILD A MUSIC-TEACHING CONNECTION. By L. D. Gibbin. Demy 8vo, pp. 88. Oxford University Press. 3s. 6d. net.

Other reviews are held over till the next issue of the Magazine

## THE ROYAL COLLEGIAN AT HOME

The Council has elected Mr. Hugo Anson a Fellow of the Royal College of Music.

## RESIGNATIONS

Mr. Cairns James has retired after more than forty years' work at College. Many generations of students will recollect him as, with mercurial energy, darting now here now there, he produced operas under a succession of eminent conductors or marshalled the Dramatic Class in their undertakings. When he left, at the end of this Midsummer Term, his Opera Class gave him a silver cigarette box. It was presented by the Director, who enlarged in his speech on Mr. Cairns James's very great services to the College.

Mr. Arthur Benjamin has resigned from the Teaching Staff of College.

## LIST OF NEW PUPILS ADMITTED TO COLLEGE

## CHRISTMAS TERM, 1939

Campbell, Eileen M.	London	Munro, Donald J. A.	Dunedin, N.Z.
Collins, Joyce G.	Bromley	Murray, Margaret	London
Cox, Donald J.	London	Nickson, Noel J. B.	Melbourne
Crump, Graeme P.	Petersfield	Noble, Robert	Nottingham
Derrick, Henry J. M.	Fishbourne	Panthaki, Silloo N.	Bombay
Faust, Sylvia A.	London	Payton, Joan	Durban
Giddins, Margaret J.	Petersfield	Peters, Joan Rodie	South Petherton
Gimson, John H.	Stanton	Pilgrim, William R. A.	Georgetown, British Guiana
Goode, Violetta	Falmouth	Rogers, Barbara	London
Goodman, Peter	Bexley Heath	Sanders, Neill J.	London
Gray, Joan M.	St. Leonards	Simmons, Lilian K.	Bristol
Hanna, Ritchie	Dunedin, N.Z.	Slaney, Ivor E.	Bournemouth
Hind, Pamela	London	Sorrell, Keturah	Middlesborough
Hopkins, Antony	Berkhamstead	Sykes, Mary E. G.	London
Hunt, Phyllis J.	London	Thompson, Ida	Gerrard's Cross
James, Margaret T.	Birmingham	Thornycroft, Olivia D.	Worthing
Keith, Jan	Melton	Tillett, Michael S.	Maidstone
Laborda, Isabel P.	Bedford	Townsend, Joyce M. E.	London
Lipski, Donald A.	Amersham	Webb, Joyce G.	Woking
Makin, Iris W. C.	Farnham	Witty, Theresa C.	London
Mann, Margaret J.	London	Young, Ruth A.	Billingshurst
Mathias, Nancy A.	Durham		

## THE ROYAL COLLEGE OF MUSIC SOCIAL AND SPORTS CLUB

On Wednesday, 17th May, the R.C.M. Social and Sports Club had one of its most memorable and enjoyable meetings when Mr. E. W. Meyerstein read a selection from his own poems to us. These poems, so deeply felt, so finely expressed, were read with a sincerity which moved and thrilled us all. We were swayed as by fine music. Mr. Meyerstein made special contact with musicians through his own love of music, which, he told us, was in many cases the direct inspiration of his poetry, and which led to his books of "Symphonies"—poems written in symphonic form.

We thank Mr. Meyerstein for the very great pleasure he gave to us; also Mr. R. L. Watson who so kindly arranges these once-a-term readings. Among our distinguished visitors on this occasion were Sir Henry Meyerstein and Dr. Charles Marriott (of *The Times*).



An extraordinary General Meeting was held on 28th June as several members of our Committees were leaving College.

The following were elected (names of retiring members in brackets) :—

Chairman - - - - - Charles Rowley (Denis Dowling)  
 Vice-Chairman - - - - - Wilfrid Clotworthy (Douglas Kelly)  
 Social Sub-Committee Secretary - Percy Brodie (Rosemary Hughes)  
 General Committee Member - Alex Lindsay (Vera Wood)  
 Social Sub-Committee Members - Rodney Bax (Stuart Thyne)  
 Peggy Taylor (Prudence Walter-Ellis)

We wish those who have left all success in the future, and thank them for the enthusiasm and work they have given to the formation and running of the Club.

JANET SMITH-MILLER, *Hon. Secretary.*

### R.C.M. CONTEMPORARY MUSIC SOCIETY

At the suggestion of Mr. Greville Knyvett, a contemporary music society was formed at the R.C.M. in January, 1939, for the purpose of stimulating an interest in modern music and of meeting its growing needs. Concerts are held three times a term in the Donaldson Museum. Past programmes have included eleven student works, six by British composers and sixteen by miscellaneous Continental figures. Donald Peart and Peter Crossley-Holland would greatly appreciate any suggestions for future programmes, as the society is entirely dependent on voluntary contributions. It is in no way connected with the Sports and Social Club, there being no subscription and no membership; so please come along and help in one of the main needs of to-day—that of gaining the contemporary composers a larger and more sympathetic audience.

JOAN CHISSELL.

### R.C.M. CROSSWORD SOLUTION

1	S	P	O	O	L	S	P	P	P	9	I	T	A	11	O	12	C
13	E	R	U	D	I	T	E	I	A	N	O	17	T	C	A		
18	M	A	N	I	C	U	R	E	L	C	H	A	R	T			
20	I	T	I	N	I	B	U	R	E	H	C	23	U	24	T	A	
25	T	E	S	26	I	D	27	B	A	S	S	O	O	N	29	R	R
	O	30	L	O	S	O	S	R	O	T	33	A	N	T	A	R	
34	N	O	N	A	C	35	B	A	R	R	36	T	E	37	A	C	H
38	E	T	39	U	I	40	C	U	R	R	I	E	41	D	42	W	H
44	P	45	G	R	A	B	46	S	A	I	N	47	T	48	A	N	E
49	M	A	N	H	A	T	T	50	S	A	E	N	S	51	A	N	

## MOULTON - MAYER FUND

UNDER THE SCHEME OF THE FUND

TWO RECITALS WERE GIVEN IN WIGMORE HALL

(Owing to illness, the first Recital by Iris Loveridge was postponed)

VIOLIN RECITAL — MONDAY, 5th JUNE, 1939, at 8.30 p.m.

## DORCAS McCLEAN

Concerto in E major	...	...	...	...	...	...	Bach
Sonata in G major, Op. 78	...	...	...	...	...	...	Brahms
Mythes	...	...	a. La Fontaine d'Arethuse	...	}	Karol Szymanowski	
	...	...	b. Dryads et Pan	...			
Introduction et Rondo Capriccioso	...	...	...	...	...	Saint - Saëns	
Slavonic Dance in E minor	...	...	...	...	...	Dvordk - Kreisler	
Nigun (Improvisation)	...	...	...	...	...	Bloch	
Butterfly	...	...	...	...	...	Gerald Walenn	
(Dedicated to Dorcas McClean)							

At the Pianoforte: MR. GEORGE REEVES

SONG RECITAL — WEDNESDAY, 21st JUNE, 1939, at 8.30 p.m.

## MARY LAKE (Soprano)

Aria: "Queen of Heaven, O blessed Mary" }  
 Cantata in praise of St. Cecilia ... } *Handel, arr. Rupert Erlebach*

Fjeldlied	...	...	...	...	}	...	...	<i>Kilpinen</i>
An das Lied	...	...	...	...				
So tanze	...	...	...	...				
Vergissmeinnichte	...	...	...	...				
Kirchfahrt zu Weihnachten	...	...	...	...				
Mondschein	...	...	...	...				
Marienkirche zu Danzig im Gerüst	...	...	...	...				

Harmonie du soir	...	...	...	...	}	...	...	<i>Debussy</i>
La grotte	...	...	...	...				
Noël des enfants qui n'ont plus de maisons	...	...	...	...				
La flûte enchantée	...	...	...	...				
Le grillon	...	...	...	...	}	...	...	<i>Ravel</i>
Ronde	...	...	...	...				

Wood Magic	...	...	...	...	...	<i>Martin Shaw</i>
To Mistress Margaret Hussey (MS.)	...	...	...	...	...	<i>Patrick Hadley</i>
Lost Love	...	...	...	...	...	<i>Herbert Howells</i>
The Lent Lily	...	...	...	...	...	<i>John Ireland</i>
Matin Song (MS.) (First performance)	...	...	...	...	...	<i>Dora White</i>

At the Pianoforte: MR. FREDERIC ALLT

## COLLEGE CONCERTS

## THURSDAY, 23rd MARCH (Chamber)

Accidentally omitted from previous Magazine.

- QUARTET for Strings, in G major ... Arnold Bax  
 MARY SHORTT, A.R.C.M. (Associated Board Scholar)  
 ELIZABETH WILLIAMS, A.R.C.M. EVELYN PANTER (Scholar)  
 PAUL WARD (Scholar)
- SONGS ... a. Ah mio cor, schernito sei ... Handel  
 b. With a Water-lily ... Grieg  
 HILARY LEESE  
 Accompanist: DENISE DUNMORE
- PIANOFORTE SOLO ... Chromatic Fantasia and Fugue ... Bach  
 RUTH GIPPS, A.R.C.M. (Exhibitioner)
- MADRIGALS ... a. Down the Hills ... Bateson  
 b. Too much I once lamented ... Tomkins  
 c. Dainty fine bird ... Gibbons  
 d. Cruel Madam ... Vautor  
 e. Hark, all ye lovely Saints ... Weelkes  
 MARGARET TAYLOR, A.R.C.M. (Wilson Scholar)  
 CECILIA KEATING, A.R.C.M. (Associated Board Scholar)  
 JANET SMITH-MILLER, A.R.C.M. JOHN D. SOLOMON  
 GEORGE WALL (Scholar)
- QUINTET for Pianoforte and Strings in A minor, Op. 84 ... Elgar  
 STEPHEN DORNAN, A.R.C.M. (Leverhulme Scholar)  
 CECIL S. ARONOWITZ MARY CARTER, A.R.C.M.  
 ANATOLE MINES ARNOLD ASHBY (Scholar)

## MIDSUMMER TERM

## THURSDAY, 18th MAY (Chamber)

- TRIO for Pianoforte, Violin and Violoncello, in A minor ... Tschaikovsky  
 HUBERT DAWKES (Bruce Scholar) CECILIA KEATING, A.R.C.M. (Associated Board Scholar)  
 ARNOLD ASHBY, A.R.C.M. (Scholar)
- SONGS ... a. The Nightingale ... Delius  
 b. Ein Schwan ... Grieg  
 c. Zueignung ... R. Strauss  
 CHRISTIANNA DONALD  
 Accompanist: BRIAN DOUGLAS
- STRING QUARTET (1938) ... R. A. S. Arnell  
 (Student)  
 CECIL ARONOWITZ (Gowland Harrison Scholar) RONALD GEDULD (Scholar)  
 EVELYN PANTER (Scholar) ARNOLD ASHBY, A.R.C.M. (Scholar)
- DUETS ... a. Amor, gioie mi porge ... Handel  
 b. Sie, ferisci ... Steffani  
 WINIFRED ROBINSON THEODORA ROBINSON  
 Accompanist: FREDERICK ALLT, A.R.C.M.
- QUARTET for Pianoforte and Strings, in E minor ... Hurlstone  
 MARGARET EVANS, A.R.C.M. (Associated Board Scholar)  
 MARY SHORTT, A.R.C.M. (Associated Board Scholar)  
 ELIZABETH SHINE, A.R.C.M. (Edmund Grove Exhibitioner)  
 PEGGY PAGE, A.R.C.M. (Scholar)

## TUESDAY, 30th MAY

(Second Orchestra and Mr. Constant Lambert's Senior Conductors' Class)

- OVERTURE ... Ruy Blas ... Mendelssohn  
 Conductor: ROY PEVERETT
- LEGEND for Pianoforte and Orchestra ... John Ireland  
 RUTH GIPPS, A.R.C.M.  
 Conductor: GEORGE MALCOLM
- CONCERTO for Flute and Orchestra, in D major, No. 2 (K.314) ... Mozart  
 JOHN WALKER (Bristol Scholar)  
 Conductor: DOBRIN PETCOFF
- SYMPHONY in E minor, No. 5, Op. 64 ... Tschaikovsky  
 Conductors:  
 1. DAVID GILL 2. LEO QUAYLE 3. MALCOLM MACDONALD 4. NORMAN DEL MAR



## FRIDAY, 2nd JUNE

(Third Orchestra and Dr. W. H. Reed's Junior Conductors' Class)

OVERTURE ... .. Anacreon ... .. Cherubini  
Conductor: HUGH FENNCONCERTO for Violin and Orchestra in E minor, Op. 64 ... .. Mendelssohn  
JACK STEADMAN  
Conductors:1. DOROTHY WHITE 2. JOHN SOLOMON 3. KARL BILLMAN  
SYMPHONY in E flat major, No. 99 ... .. Haydn  
Conductors:1. MARIA DONSKA 2. PERCY BRODIE 3. PETER BURDEN 4. VIOLET KEWISH  
ARIA ... .. O loveliness beyond compare (*Magic Flute*) ... .. Mozart  
JOHN SOLOMON  
Conductor: LIVIA GOLLANCZPETITE SUITE ... .. Debussy  
Conductors:1. ADRIAN CRUFT 2. PETER CROSSLEY - HOLLAND  
3. WILFRED FRAMPTON 4. STEPHEN DORNAN

## TUESDAY, 6th JUNE (Chamber)

TRIO for Pianoforte, Violin and Violoncello, in C major, Op. 87 ... .. Brahms  
YVONNE C. FISHER, A.R.C.M. (Scholar)  
JEAN LAYTON, A.R.C.M. DORIS PHILLIPS (Scholarship Exhibitioner)SONATA for Pianoforte in C major, Op. 53 (*Waldstein*) ... .. Beethoven  
HELEN CLERK - RATTRAY, A.R.C.M. (Exhibitioner)SONGS ... ..  
a. I tempi assai lontani ... .. Respighi  
b. Riflessi ... .. Santoliquido  
MARGARET LYLE  
Accompanist: HUGH FENN, A.R.C.M.SUITE for Violin and Organ in G minor ... .. Wallace M. Ross  
NANCY OSBORNE, A.R.C.M. (Associated Board Scholar) (Student)  
WALLACE M. ROSSTRIO for Pianoforte, Clarinet and Viola, in E flat (K.498) ... .. Mozart  
MARJORIE REED, A.R.C.M. MARION GREIG, A.R.C.M.  
MARGARET GUNYON, A.R.C.M. (Exhibitioner)

## FRIDAY, 9th JUNE (First Orchestra)

RHAPSODY on a theme of Paganini, Op. 43 ... .. Rachmaninoff  
ERIC HARRISON, A.R.C.M. (Waley Scholar)ARIA ... ..  
a. Pietà rispetto amore (*Macbeth*) ... .. Verdi  
DENIS DOWLING, A.R.C.M. (Operatic Exhibitioner)CONCERTO for Violin and Orchestra in D major, Op. 47 ... .. Sibelius  
MERLE TIBBLE (Scholar)

SYMPHONY in A major, No. 7, Op. 92 ... .. Beethoven

Conductor:  
DR. MALCOLM SARGENT, F.R.C.M.

## THURSDAY, 15th JUNE (Chamber)

SONATA for Clarinet and Pianoforte, in E flat, Op. 120, No. 2 ... .. Brahms  
GEORGE PATON (Scholarship Exhibitioner) CYRIL PREEDY (L.C.C. Scholar)SONGS ... ..  
a. Lachen und weinen ... .. Schubert  
b. O, kühler Wald ... .. Brahms  
c. Seligkeit ... .. Schubert  
PRUDENCE WALTER - ELLIS  
Accompanist: HUGH FENN, A.R.C.M.FANTASY SONATA for Harp and Viola ... .. Arnold Bax  
DOROTHY PULLEN (Scholarship Exhibitioner)  
DONALD PEART, A.R.C.M.PIANOFORTE SOLO ... ..  
Toccata in D major ... .. Bach  
B. RUTH DYSON, A.R.C.M. (Exhibitioner)ARIA ... ..  
Ah lo so (*The Magic Flute*) ... .. Mozart  
EVELYN PRIDEAUX  
Accompanist: FREDERIC ALLT, A.R.C.M.ORGAN SOLO ... .. Dithyramb ... .. Basil Harwood  
JOHN W. NICHOLLS, A.R.C.M. (Victoria, Australia, Scholar)

## THURSDAY, 29th JUNE (Chamber)

SONATA for Violin and Pianoforte in F major, Op. 24	...	...	...	Beethoven
DORIS M. FORRESTER (Scholar)	NANCY TODD, A.R.C.M. (Scholar)			
SONGS	a. Dormi, bella	...	...	Bassani
	b. Te giorni son che Nina	...	...	Pergolesi
	c. Si, tra i ceppi	...	...	Handel
	DENIS GONET			
	Accompanist: NORMAN DEL MAR, A.R.C.M.			
SONATA for Pianoforte in F sharp minor	...	...	...	Douglas Lilburn
STEPHEN DORNAN, A.R.C.M. (Leverhulme Scholar)				(Student)
ELEGIAC TRIO for Flute, Viola and Harp	...	...	...	Arnold Bax
LOWRY SANDERS (Scholar)	ELIZABETH SHINE, A.R.C.M. (Edmund Grove Exhibitioner)			
	FREDA SAMUEL, A.R.C.M. (Scholar)			
PIANOFORTE SOLO	...	...	...	Chopin
	Ballade in F minor, No. 4	...	...	
	LEONARD D. HALL (Leverhulme Scholar)			
CONCERTO for three Violins with figured Bass	...	...	...	Vivaldi
	DOBRIN PETKOFF			
	MARGARET WRIGHT, A.R.C.M. (Associated Board Scholar)			
	RONALD GIDULD (Scholar)			
	Accompanist: YVONNE FISHER, A.R.C.M. (Scholar)			

## FRIDAY, 7th JULY

## (Second Orchestra and Mr. Constant Lambert's Senior Conductors' Class)

OVERTURE	...	...	Cockaigne, Op. 40	...	Elgar
			Conductor: RODNEY BAX		
PAVANE	...	...	Conductor: MARIA DONSKA	...	Fauré
ARIA	...	...	Mighty Lord and King all glorious	...	Bach
			(Christmas Oratorio)		
			ERIC BEAGLEY, A.R.C.M. (Scholar)		
			Conductor: MALCOLM MACDONALD		
CONCERTO for Pianoforte and Orchestra in E flat major, No. 1	...	...	...	...	Liszt
			RAYMOND O'CONNELL (Associated Board Scholar)		
			Conductor: LEO QUAYLE		
SYMPHONY in B flat major, No. 4, Op. 60	...	...	...	...	Beethoven
			Conductors:		
			1 & 2. KENNETH ABBOTT	3 & 4. BERNARD G. STEVENS	

## TUESDAY, 11th JULY (Chamber)

SONATA for Violin and Pianoforte in A minor, No. 2 ... .. John Ireland			
MARY SHORTT, A.R.C.M. (Associated Board Scholar) ... ..			
YVONNE FISHER, A.R.C.M. (Scholar)			
ARIAS ... ..	a. Shall I in Mamre's fertile plain ( <i>Joshua</i> ) ... ..	} ... Handel	
	b. Revenge! Timotheus cries ( <i>Alexander's Feast</i> ) ... ..		
	IFOR HUGHES (Scholarship Exhibitioner)		
	Accompanist: HUGH FENN, A.R.C.M.		
SUITE for two Pianofortes ... .. Scaramouche ... .. Milhaud			
AUDREY CLENCH CECILIA PRESTON, A.R.C.M.			
SONGS ... ..	a. Vulcan's Song ... ..	} ... Gounod	
	b. To the Soul ... ..		
	c. The Sergeant's Song ... ..		Stanford
	IFOR HUGHES (Scholarship Exhibitioner)		Holst
Accompanist: HUGH FENN, A.R.C.M.			
SCHERZO for two Pianofortes, Op. 87 ... .. Saint Saëns			
DOREEN J. HALL, A.R.C.M. DOROTHY V. COOPER, A.R.C.M.			
QUARTET for Oboe and Strings ... .. Gordon Jacob			
PEGGY SHIFFNER (Exhibitioner) LORRAINE DU VAL, A.R.C.M.			
ANATOLE MINES (Exhibitioner) VALERIE TRIMBLE, A.R.C.M.			

## THURSDAY, 13th JULY

## (Third Orchestra and Dr. W. H. Reed's Junior Conductors' Class)

OVERTURE	...	...	Hebrides	...	Mendelssohn
			Conductor: DOROTHY WHITE		
ADAGIO for Violoncello and Orchestra, Op. 47, Kol Nidrei	...	...	...	...	M. Bruch
			MIRA HOWE (Scholar)		
			Conductor: VIOLET KEWISH		

RECITATIVE AND ARIA ... *Sorge infausta (Orlando)* ... .. *Handel*  
 GEORGE WALL (Scholar)  
 Conductor: JOHN SOLOMON

CONCERTO for Pianoforte and Orchestra in D minor (K.466) ... .. *Mozart*  
 CONSTANCE BEMBRIDGE  
 Conductors:

1. STEPHEN DORNAN      2. PETER BURDEN      3. PERCY BRODIE

SYMPHONY in F major, No. 8, Op. 93 ... .. *Beethoven*

Conductors:  
 1. WILFRID FRAMPTON      2. KARL BILLMAN  
 3. PETER CROSSLEY - HOLLAND      4. NORMAN WILLIAMS

### FRIDAY, 21st JULY (Choral and Orchestral Concert)

"ACIS AND GALATEA" ... .. *Handel*  
 A Serenata for Soprano, Tenor and Bass Soli, Chorus and Orchestra

Soloists:

MARGARET TAYLOR, A.R.C.M. (Wilson Scholar)      JOAN KEOGH (Exhibitioner)  
 CHRISTIANNA DONALD      RONALD HILL (Scholar)  
 ROBERT SCOTT (Ernest Palmer Operatic Exhibitioner)  
 DENIS DOWLING, A.R.C.M. (Operatic Exhibitioner)  
 GEORGE WALL (Scholar)

CONCERTO for Violin and Orchestra in D major, Op. 61 ... .. *Beethoven*  
 DENIS EAST, A.R.C.M. (Scholar)

"THE MORNING WATCH" ... .. *Arnold Bax*  
 For Chorus and Orchestra

Conductor:

DR. REGINALD JACQUES, F.R.C.M.

### INFORMAL CONCERTS

Three Informal Concerts were held during the term at which some thirty-five students performed. Among the items on the third programme was a sonata for violin and piano by Maurice Pettitt (student).

### EVENING RECITALS

Five Evening Recitals took place during the term. No. 148 was given by Mr. Arnold Ashby (violoncello), Mr. Stephen Dornan (piano); and No. 149 by Miss Winifred Gaskell (flute) and Miss Ivy Armstrong (soprano), the accompanists being Miss Phyllis Norbrook and Mr. Hubert Dawkes. The last group of songs contained two Irish Folk Songs, "The Cuckoo Madrigal," arranged by Charles Wood and "I know where I'm going," arranged by Herbert Hughes, and "Mary and the Kitten," by Gordon Bryan. No. 150 by Mr. George Malcolm (piano), and Miss Janet Smith-Miller (contralto), the accompanist being Mr. Hugh Fenn and Miss Valerie Trimble playing the violoncello obbligato. The last group of songs contained "A soft day" by Stanford, "Desire in Spring" and "Nine of the Clock" by Gurney and "The Fields are full" by Armstrong Gibbs. No. 151 by Miss Merle Tibble (violin) and Mr. Kenneth Abbott (organ). Mr. Hubert Dawkes accompanied. Miss Tibble played a piece of her own composition called "Fragment." No. 152 was given by Miss Rosemary Harrison (violin) and Mr. Alan Coad (baritone) with Mr. Stephen Dornan and Mr. Hugh Fenn at the piano. The last group of songs was by Armstrong Gibbs—"February," "Silver," "Sailing Homeward" and "Five Eyes."

### L.C.C. JUNIOR EXHIBITIONERS' CONCERTS

The L.C.C. Junior Exhibitioners gave three concerts, on May 31st, June 12th and July 17th. The last two were by "Special Talent" pupils.



## OPERA

Assisted by the Ernest Palmer Fund for Opera Study (founded in 1924 by Lord Palmer of Reading, J.P., F.R.C.M.), two private performances of "Sir John in Love" (founded on Shakespeare's "Merry Wives of Windsor"), by Ralph Vaughan Williams, were given in the Parry Opera Theatre, on Monday and Wednesday, July 3rd and 5th, 1939, at 8 p.m. The Opera produced by Clive Carey, F.R.C.M.; Music Director: Hermann Grunebaum, Hon. R.C.M.; Conductor: Stanford Robinson, Hon. A.R.C.M. (by courtesy of the B.B.C.). The whole cast, and the complete orchestra, were present students of the College. The composer, producer and conductor are past students.

### CAST :

	July 3rd	July 5th
Shallow (a country Justice)	GEORGE CHITTY	GEORGE CHITTY
Sir Hugh Evans (a Welsh Parson) ... ..	CHARLES ROWLEY	GORDON PARFITT
Slender (Shallow's cousin) ...	RONALD HILL	RONALD HILL
Peter Simple (his servant) ...	CHARLES DANIELSON	CHARLES DANIELSON
Page (a citizen of Windsor)	WILFRED CLOTWORTHY	WILFRED CLOTWORTHY
Sir John Falstaff ... ..	DENIS DOWLING	DENIS DOWLING
Bardolph }   Sharper	IVOR SAMUEL	IVOR SAMUEL
Nym        }   attending	GEORGE WALL	GEORGE WALL
Pistol       }   on Falstaff	IVOR HUGHES	IVOR HUGHES
Anne Page (Page's daughter)	IVY ARMSTRONG	IVY ARMSTRONG
Mrs. Page ... ..	RUTH ALLENBY	BLANCHE TURNER
Mrs. Ford ... ..	JANET SMITH-MILLER	JANET SMITH-MILLER
Fenton (a young gentleman of the Court at Windsor) ...	ROBERT SCOTT	ROBERT SCOTT
Dr. Caius (a French physician)	JOHN SOLOMON	JOHN SOLOMON
Rugby (his servant) ... ..	THOMAS HENDERSON	THOMAS HENDERSON
Mrs. Quickly ... ..	OLIVE HALL	OLIVE HALL
The Host of the Garter Inn	DOUGLAS KELLY	DOUGLAS KELLY
Robin (Falstaff's page) ...	JAMES WOOLLEY	JAMES WOOLLEY
Ford (a citizen of Windsor)	ALAN COAD	ALAN COAD
John        }   Servants to Ford	PERCY BRODIE	PERCY BRODIE
Robert       }	REGINALD CANTRILL	REGINALD CANTRILL
William (Mrs. Page's son) ...	PAT JOLLEY	PAT JOLLEY
Alice Shortcake ... ..	PRUDENCE WALTER-ELLIS	PRUDENCE WALTER-ELLIS
Jenny Pluckpears ... ..	PEGGY HURD	PEGGY HURD

### Chorus :

Mary Beaton, Elizabeth Gehri, Cecilia Keating, Joan Lomas, Cynthia Leese, Margaret Lyle, Evelyn Prideaux, Anne Snodgrass, Jean Summers, Peggy Taylor, Gladys Walthoe, Yolande Wilson.

### Ballet :

*Fairies*—Jennifer Greenwood, Anne Pratt, Margaret Seward, Marjorie Skuffham, Mary Somerset, Rosemary Wells, Rosemary Wheler.

*Animals*—N. Brian, P. Bunt, N. O'Neil, P. Preston, P. Rawdon-Smith.

### Attendants :

M. Beales, C. Donald, A. Dyson, M. Meager.

### ACT I

A street in Windsor

## ACT II

- Scene 1.* A room in Page's house  
*Scene 2.* A room in the Garter Inn

## ACT III

- Scene 1.* A field near Windsor  
*Scene 2.* A room in Ford's house

## ACT IV

- Scene 1.* A room in Ford's house  
*Scene 2.* Windsor Forest

Dances arranged by MARY SKEAPING

Music Staff: GEORGE MALCOLM, HUGH FENN, NORMAN DEL MAR, LEO QUAYLE,  
 BERNARD STEVENS.

Stage Manager: KATHARINE CRASTER

July 3rd ... DENIS EAST  
 July 5th ... ROSEMARY HARRISON

Wigs by BERT

Accessories: L. and H. NATHAN

Acknowledgments and thanks are due to members of the Staff and the Students  
 for their help with the costumes and stage work.

## OPERATIC REPERTORY IN THE PARRY OPERA THEATRE

MONDAY, 5TH JUNE

Scenes and Acts from "Rigoletto" (Verdi), on Monday,  
 June 5th, 1939, at 5 p.m. Music under the direction of Mr.  
 Hermann Grunebaum, Opera produced by Mr. Cairns James.

Act I, Scene 2—Courtyard and Street outside Rigoletto's house.

Rigoletto (a Court Jester)	...	...	...	DENIS DOWLING
Sparafucile (a bravo)	...	...	...	GEORGE WALL
Gilda (Rigoletto's daughter)	...	...	...	JENIFER GREENWOOD
Giovanna (Gilda's duenna)	...	...	...	OLIVE HALL
Duke of Mantua	...	...	...	IVOR SAMUEL

Conductor: LEO QUAYLE

### Act II—Court Scene.

Marullo ...	}	Gentlemen of the Court	{	DOUGLAS KELLY
Borsa ...				RONALD HILL
Count Ceprano				CHARLES ROWLEY
Other Courtiers ...	...	...	...	GEORGE CHITTY
				CHARLES DANIELSON
				WILFRED CLOTWORTHY
				PERCY BRODIE
Page ...	...	...	...	PEGGY HURD
Rigoletto ...	...	...	...	DENIS DOWLING
Gilda ...	...	...	...	JENIFER GREENWOOD
Conte Monterone (a prisoner)	...	...	...	ALAN COAD

Conductor: GEORGE MALCOLM

## Last Act—Sparafucile's House.

Rigoletto ... ..	DENIS DOWLING
Gilda ... ..	JENIFER GREENWOOD
Sparafucile ... ..	GEORGE WALL
Duke of Mantua ... ..	IVOR SAMUEL
Madalena (Sparafucile's sister) ... ..	JANET SMITH-MILLER

Conductor: HERMANN GRUNEBAUM

Music staff in Orchestra and on Stage :  
 GEORGE MALCOLM, LEO QUAYLE, NORMAN DEL MAR  
 BERNARD STEVENS, HUGH FENN.

## MONDAY, 10TH JUNE

Private performance of "Hansel and Gretel," Act II (Humperdinck), and "Faust," Acts III and V (Gounod) on Monday, July 10th, 1939, at 5 p.m. Musical Director: Hermann Grunebaum, Hon.R.C.M.; Producer: Cairns James, Hon.R.C.M.

## "HANSEL AND GRETEL," Act II

Hansel ... ..	ANNE PRATT
Gretel ... ..	PEGGY TAYLOR
Sandman ... ..	PEGGY HURD
<i>Echoes:</i> Gladys Walthoe, Cecilia Keating, Evelyn Prideaux, Jean Summers, Margaret Lyle, Joan Lomas, Anne Snodgrass, Cynthia Leese, Mary Beaton.	

Scene: In the Forest

Conductor: BERNARD STEVENS

## "FAUST," Act III

Siebel ... ..	JANET SMITH-MILLER
Faust ... ..	IVOR SAMUEL
Mephistopheles ... ..	GEORGE WALL
Marguerite ... ..	IVY ARMSTRONG
Martha ... ..	PEGGY HURD

Scene: In Marguerite's Garden

Conductor: GEORGE MALCOLM

## "FAUST," Act V

Marguerite ... ..	BLANCHE TURNER
Faust ... ..	ROBERT SCOTT
Mephistopheles ... ..	GEORGE WALL

Scene: The Prison

Conductor: HERMANN GRUNEBAUM

Musical Staff — At the Pianos and on Stage:  
 NORMAN DEL MAR, HUGH FENN, GEORGE MALCOLM,  
 LEO QUAYLE, BERNARD STEVENS

Stage Manager: KATHARINE CRASTER

Wigs by BERT



THURSDAY, 20TH JULY

Private performance of "Pagliacci," abridged version (Leoncavallo) and "Martha," Act I, Scene 1 (Flotow), on Thursday, July 20th, 1939, at 6 p.m. Music under the direction of Hermann Grunebaum, Hon.R.C.M. Producer: Cairns James, Hon.R.C.M.

**"PAGLIACCI" (Abridged Version)**

Nedda	...	...	...	...	...	IVY ARMSTRONG
Canio	...	...	...	...	...	ROBERT SCOTT
Tonio	...	...	...	...	...	ALAN COAD
Beppi	...	...	...	...	...	CHARLES DANIELSON
Silvio	...	...	...	...	...	DENIS DOWLING
Two Villagers	...	...	...	...	...	{ GEORGE CHITTY WILFRED CLOTWORTHY

*Scene:* A Village near Montalto, in Calabria

Conductors:

Act I ... NORMAN DEL MAR

Act II ... HUGH FENN

**"MARTHA," Act I, Scene 2**

Lady Henrietta Durham	...	...	...	...	CECILIA KEATING
Nancy	...	...	...	...	ANNE SNODGRASS
Lord Tristram	...	...	...	...	CHARLES ROWLEY
Ladies:	Peggy Hurd, Margaret Lyle, Evelyn Prideaux, Jean Summers.				
Maids:	Mary Beaton, Joan Lomas, Gladys Walthoe.				

*Scene:* Lady Henrietta's Room in Hampton Court.

Conductor: HERMANN GRUNEBAUM

Music Staff on Stage and in Orchestra

HUGH FENN, NORMAN DEL MAR, GEORGE MALCOLM  
BERNARD STEVENS

Stage Manager: KATHARINE CRASTER

**THE TERM'S AWARDS****MIDSUMMER TERM, 1939**

The Director has approved the following Awards:—

Tagore Gold Medal— Dowling, Denis	Clementi Exhibition— Malcolm, George J.
PIANOFORTE	Ashton Jonson Exhibition— Steel, Sybil
Chappell Gold Medal and Ellen Shaw Williams Prize— Malcolm, George J.	Dannreuther Prize— Harrison, Eric G.
Challen Gold Medal— Evans, Margaret J.	Herbert Sharpe Prize— Horsley, Colin R.
Hopkinson Gold Medal— Preedy, Cyril	Marmaduke Barton Prize— Bewick, Cecilia M.
Hopkinson Silver Medal and Borwick Prize— Douglas, Brian	McEwen Prize— Willcocks, David

## ORGAN

- Tom Haigh Prize—  
Brough, George H.  
Walter Parratt Prize—  
Davis, Bertie  
Kenneth Bruce Stuart Prize—  
Moore, Philip H.

## SINGING

- Henry Leslie (Herefordshire  
Philharmonic) Prize—  
Dowling, Denis  
Giulia Grisi Prize—  
Donald, Christianna  
Mario Grisi Prize—  
Hill, Ronald  
Chilver Wilson Prize—  
Palumbo, J. Yolande  
Emma Albani Prize—  
Smith-Miller, Janet  
Frank Pownall Prize—  
Coad, Alan  
London Musical Society's Prize—  
Clotworthy, Wilfred J.

## VIOLIN

- Alfred and Catharine Howard Prize—  
East, Denis G.  
Esther Greg Exhibition—  
Phillips, Doris M.  
Louisa Dent Prize—  
Harries, Richard A. M.  
Woltmann Prize—  
Norris, Patricia  
Dove Prize (Grade IV)—  
Fourmy, Ruth  
Dove Prize (Grade III)—  
Lindsay, Alex. S.  
Tivadar Nachez Prize—  
Davies, Roy H.  
Annie Elizabeth Read Prize—  
Cohen, Renee

## VIOLA

- Lesley Alexander Prize—  
Gunyon, J. Margaret  
Alfred Gibson Prize—  
Peart, Donald

## VIOLONCELLO

- Lesley Alexander Prize—  
Ashby, Arnold R.  
Leo Stern Prize—  
Robinson, Hilary T.

## Scholefield Prize—

Cassavetti, Helen P. E.

## WIND INSTRUMENTS

- Manns Prize—  
Greig, Marion  
Edwin F. James Prize—  
Del Mar, Norman R. A.

## COMPOSITION

- Hubert Parry Prize—  
Lilburn, Douglas G.  
Ernest Farrar Prize—  
Macdonald, Malcolm

## CONDUCTING

- Theodore Stier Prize—  
Quayle, Leo G.

## OPERA

- Arthur Benjamin Prize—  
Dowling, Denis  
Harry Reginald Lewis Prize—  
Turner, Blanche

## LEVERHULME SCHOLARSHIPS AND EXHIBITIONS

For one year ending July, 1940—  
Scholarships—

- Layton, Jean  
Stevens, Bernard  
Crouch, Stanley

Miss Layton and Mr. Stevens have most generously decided to forego half their awards. They therefore become Honorary Scholars, and the following further awards can be made:—

## Exhibitions—

- Collins, Charles  
Macdonald, Malcolm  
Hall, Barbara

Mr. Macdonald has also generously returned his award, and becomes Honorary Exhibitioner. The following further awards are therefore made:—

- Fisher, Yvonne  
(Christmas Term, 1939)  
Fenn, Hugh  
(Christmas Term, 1939)

## Exhibitions—

- Bartlett, William  
Bravington, Eric A.  
Brough, George H.  
Cox, David V.  
England, Richard J.  
Fleet, Glenys  
Ford, Pamela  
Geduld, J. Ronald  
Harmsworth, Margaret  
Panter, Dorothy E.  
Phillips, Doris  
Sanders, Lcwry  
Summers, Jean

## SCHOLARSHIPS

- Marianne Rowe Scholarship—  
For one year ending July, 1940—  
Smith, Rita
- Julian Clifford Scholarship—  
For one year ending July, 1940—  
Del Mar, Norman
- Named Scholarships—  
For one year ending July, 1940—  
Bruce Roskelly, William M.  
Courtenay Hill, Ronald  
Dove Howe, Mira P.  
Eckersley Fell, Sidney  
Galer Chitty, George  
Grove Cox, David V.  
Kiallmark Cooper, Zena  
Laura Clark Panter, Dorothy E.  
Morley Kerslake, Margaret  
Pringle Wall, George  
Waley Harmsworth, Margaret  
Wilson Taylor, Margaret
- Foli Scholarship—  
For one year ending July, 1940—  
Lilburn, Douglas G.
- Hedley Satchell Scholarship—  
For one year ending July, 1940—  
Tucker, Viola M. K.
- Janet Heriot Thomson Scholarship—  
For one year ending July, 1940—  
Gipps, Ruth D. L.
- Octavia Scholarship—  
Pope, Peter
- Close and Named—  
Renewed for one year to July, 1940  
Blumenthal—  
Holland, Dulcie  
Boult—  
Cruft, Adrian  
George Carter—  
Abbott, Kenneth  
McKenna—  
Burdon, Peter H.  
Royal Amateur Orchestral Society—  
Wells, Rosemary  
Savage Club—  
Sterndale Bennett, Anne  
Mathilde Verne—  
Arkell, Joan  
Renewed for one year to  
Liverpool— December, 1940—  
Robinson, Hilary  
Norfolk and Norwich—  
Chissell, Joan L.  
Kneller Hall—  
For one year to July, 1940—  
Naylor, Bryan

Clara Butt Fund—  
Howe, Janet

## COUNCIL EXHIBITIONS

- Arthur, Kathleen Organ  
Baker, Joan ... Pianoforte  
Clerk-Rattray, Helen Pianoforte  
Forrester, Irene B. Pianoforte  
(Christmas Term, 1939)  
Gehri, Elizabeth ... Singing  
Greig, Marion ... Clarinet  
Hill, Dorothy B. E. Violin  
Keating, Clare M. Singing  
Kewish, Violet E. M. Pianoforte  
Steel, Sybil ... Singing

RAYMOND FENNELL PRIZES  
FOR TEACHERS' TRAINING COURSE

- Butler, Mary I.  
Evans, G. M. Jewel  
Finlay, Rosemary  
Fuller, Daphne R.  
Goble, Helen M.  
Graves, John L.  
Marshall, Irene G.  
Mitchell, Barbara M.  
Norman-Butler, Benigna  
Palmer, Reginald W.  
Rowland, Lindsay M. O.  
Meachen, Margaret  
Seldon, Cynthia  
Stokes, Catherine M.  
Taylor, Dorothy M.
- William Yeates Hurlstone Prize—  
Reed, Marjorie  
Shortt, Mary  
Page, Peggy
- Wodehouse Fund Grants—  
Koch, Waldemar  
Parfitt, Gordon
- William Wilkins Hewitt Fund  
Coad, Alan A. Grant—
- Cobbett Prizes for Chamber Music—  
Composers—  
Lilburn, Douglas  
Ross, Wallace
- (a) Performance of Douglas Lilburn's  
Fantasia for String Quartet—  
East, Denis  
Hill, Gladys  
Aronowitz, Cecil  
Ashby, Arnold
- (b) Performance of Wallace Ross'  
String Quartet—  
Shortt, Mary  
Layton, Jean  
Panter, Evelyn  
Ward, Paul



Special Exhibitions— One term to December, 1939— Wilson, Yolande	Trombone— Kneller, Frank
Special Exhibitions— For one year to July, 1940— Ernest Palmer Opera Fund— Armstrong, Ivy	Bassoon— Koch, Waldemar
Clarinet— Baker, Robert G. H.	Singing— Mahoney-Jones, Cara
Horn— Beers, Leo	Flute— Markham, Gervase
Double Bass— Beers, Adrian	Trumpet— Mason, John
Hautboy— Brodie, A. Percy C.	Violoncello— Munro, Lorne (Junior Exhibitioner)
Ernest Palmer Opera Fund— Coad, Alan	Singing— Parfitt, Gordon
Opera— Hall, Olive	Clarinet— Reidy, Frederick
Horn— Hinchliff, Colin	Opera— Rowley, Charles
Singing— Hughes, Ifor	Clarinet— Saxton, Michael
Ernest Palmer Opera Fund— Hurd, Peggy	Opera— Summers, Jean
	Opera— Turner, Blanche

## A.R.C.M. EXAMINATION

SEPTEMBER, 1939

PIANOFORTE (TEACHING)— Bunner, Ruth Hope a. Clench, Audrey Helen Evans, Margaret Lucy Skillin, Eileen Thomas, Rosemary Helen Vallet, Erica Alwyn	VIOLIN (TEACHING)— Ames, Constance Charlotte Astell, Edith Burdess, June Mary Dyson, Barbara Ruth Elliott, Fay Katinsky, Zephira
PIANOFORTE (SOLO PERFORMANCE)— a. Billman, Karl Brough, Edith Marion a. Chissell, Joan Olive Norman, Muriel Elizabeth Tod, Elizabeth Woodman, Ronald Ernest Youngman, Donald Alexander Hay	VIOLIN (SOLO PERFORMANCE)— Hill, Dorothy Blanche Elizabeth
PIANOFORTE ACCOMPANIMENT— Skuffham, Marjorie Winifred	VIOLA (TEACHING)— Clarke, Margaret Lovell Forrester, Doris Mary
SINGING (TEACHING)— Dunmore, Denise Mary	VIOLONCELLO (SOLO PERFORMANCE)— Howe, Mira Pauline Robinson, Hilary Thomas Warde, Paul Clarendon
a. Competent Knowledge of Harmony	ORGAN (SOLO PERFORMANCE)— a. Brazier, John Riley

## LIST OF DATES, 1939 - 40

## CHRISTMAS TERM, 1939

GRADING EXAMINATION	...	...	...	{ *Monday, 24th July, or
TERM BEGINS	...	...	...	{ *Wednesday, 13th September
HALF TERM BEGINS	...	...	...	Tuesday, 19th September
TERM ENDS	...	...	...	Monday, 30th October
				Saturday, 9th December

\* State at the foot of the Application Form which of these dates you prefer.

## EASTER TERM, 1940

GRADING EXAMINATION	...	...	...	Friday, 5th January
TERM BEGINS	...	...	...	Monday, 8th January
HALF TERM BEGINS	...	...	...	Monday, 19th February
TERM ENDS	...	...	...	Saturday, 30th March

## MIDSUMMER TERM, 1940

GRADING EXAMINATION	...	...	...	Friday, 3rd May
TERM BEGINS	...	...	...	Monday, 6th May
HALF TERM BEGINS	...	...	...	Monday, 17th June
TERM ENDS	...	...	...	Saturday, 27th July

# Royal College of Music Union

FOUNDED 1906

President : DR. GEORGE DYSON

Hon. Secretary : MISS PHYLLIS CAREY FOSTER

Hon. Treasurer : MISS BEATRIX DARNELL

Assistant Hon. Secretary :

MRS. MORTIMER HARRIS

Assistant Hon. Treasurer : MR. RUPERT ERLEBACH

Editor of R.C.M. Magazine : MISS MARION SCOTT

Hon. Secretary, R.C.M. Magazine : MISS WINIFRED BOWDEN SMITH

Hon. Secretary and Treasurer, R.C.M. Union Loan Fund :

THE HON. NORAH DAWNAY

Hon. Auditors : DR. F. G. SHINN and MR. S. P. WADDINGTON

THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" in the Concert Hall in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 40) is open for business and enquiries for the present on Tuesday and Wednesday afternoons from 2 p.m. to 4 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union. Subscription to the Magazine only, 3/- per annum, post free ; single copies, 1/- each.

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